

The SCHOOL-ARTS MAGAZINE

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VOL 27
No 10



TREE NUMBER
JUNE - 1928

More News...

about the Editor's European Trip

On Editor Pedro J. Lemos' six months tour of Europe which he is making solely for The School Arts Magazine he will visit the following exhibitions and expositions to obtain new ideas to be used in the coming issues of the magazine:

Prague

Sixth International Congress for Art Education.

Berne, Switzerland

National Women's Handicraft Exhibition.

Munich

Home Decoration Exhibition. International Exhibition of Plastic Art.

Nuremberg

Dürer Exhibition (400th Anniversary) exhibiting the original works of Dürer and the work by his teachers and pupils. Exhibition of Contemporary German Arts and Crafts.

Seville, Spain

Ibero-American Exposition showing especially the arts and crafts of South America.

Mr. Lemos also will carry with him letters of introduction to owners of private collections of handicrafts.

You'll treasure these choice collections of designs, arts and handicrafts which will appear in the magazine.

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THE SCHOOL ARTS MAGAZINE

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The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

PEDRO J. LEMOS Editor

DIRECTOR: MUSEUM OF FINE ARTS: STANFORD UNIVERSITY: CALIFORNIA

JOHN T. LEMOS Assistant Editor

VOL. XXVII

JUNE, 1928

No. 10

TREE NUMBER

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a Thumb-nail Sketch ~ ~ ~

IN MARCH the Editor gave the high-lights of what's coming in 1928-29, beginning September. At that time he asked for contributions giving new ideas to make more interesting the several holidays—Halloween, Thanksgiving, Christmas, etc. Since the announcement the Editor's office has been swamped. You should see the avalanche of good material which has poured in—you *shall* see it—some of it. The publishers have no idea who will receive the bonus which was offered, but they *do* know that the subscribers will have the best magazines they ever saw!

You have had the high-lights—now for some of the dark spots and middle tones—a thumb-nail sketch:

Contributors to the DESIGN Number—September 1928—will be some of our old friends and several new ones—do you recognize them?

Alfred Pelikan
Margaret Sanders
Jessie Todd
Beula Wadsworth

They will give you about all you can digest—Still, there's the dessert!

In the SKETCH Number—October 1928—you will recognize other popular contributors, whose work is always constructive.

Elise Boylston
Katherine Sanders
Nina Slater
Ted Swift

Isn't that a quartette worth listening to? They will be supported by a remarkably fine chorus.

Details of the other six issues of Volume 28—to complete the picture—will appear later.

Color will be used more than ever. It will be an unusually brilliant volume.

But two things remain to be done *now*—while the iron is hot—(1) Renew your own subscription so that you will not miss these and other good things; and (2) Have your "next friend" subscribe also.

Then in the HOLIDAY Number—November 1928—which will have lots of Christmas helps, you will hear from—

Philomene Crooks
Victor D'Amico
Rose Netzorg Kerr
Indianola Willcuts

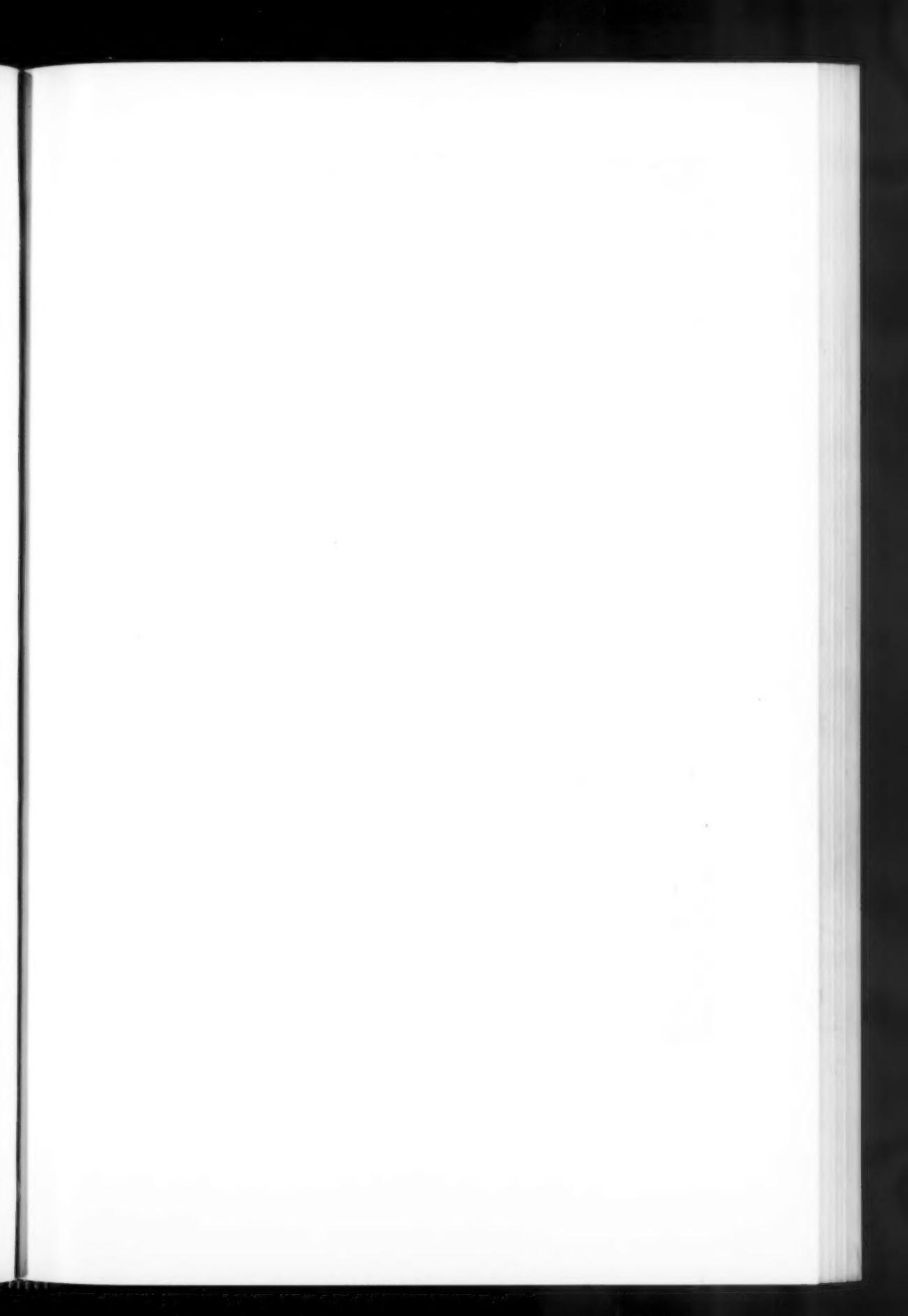
And a dozen others whose illustrated ideas are to be prized.

And to complete the issues in 1928—the HANDICRAFTS Number—December—articles by these successful workers in arts and crafts:

Charles Bradley
Lester Griswold
Janet Smith
Julia Wolfe

The ten other contributors—some of them old and proved friends—are worth the price of a subscription.

THE SCHOOL ARTS MAGAZINE





A FRENCH RAILROAD POSTER BY JULIAN LACAZE DONE IN A DECORATIVE MANNER FOR POSTER PURPOSES. THE WATER AND FOLIAGE FORMS ARE ESPECIALLY WELL COMPOSED

MAY 16 1928

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The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXVII

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The Tree of Ages

PEDRO J. LEMOS

Editor, The School Arts Magazine

IF WOMAN'S hair is the glory of her beauty, trees are the glory of Mother Earth. They adorn her crests and valleys, furnish shelter and shade, and warm and sustain every inhabitant. Is it any wonder that the ancients considered the tree a god and reverently paid homage to it?

The pagan Gauls and Franks worshipped under "trees of God," and certainly trees inspired the builders of every Gothic aisle and roof and thus the worship under symbolic trees was continued.

An old Norse legend tells how Odin and his brothers changed two trees into two beings who became our first parents and thereby started the world. The woman was named Embla, as she was the Elm, and Ask was the man changed from the Ash.

Then we find the Greek myths and history replete with the relation of trees to their worship—a connecting link between man and god. It was the Pelasgic Zeus who lived among the Oaks of Dodona, in fact the oak was the actual seat of the god. There was the bay tree of the Delphic gods, and the plane tree of Zeus beside the Castabian Spring, and the Mycenaean people worshipped the living tree.

This reverence and tree worship can be traced through the old testament by those who have studied the beliefs of

many countries. It was beneath an oak that Jehovah visited Abraham. At Shechem, Joshua set a great stone beneath an oak. The voice of God came to Moses from the burning bush, and the Tree of Life in the Garden of Eden is again glorified in the vision of St. John. The wise King Solomon in all his glory "spake of trees from the cedar tree that is in Lebanon even unto the hyssop that springeth out of the wall." The great imaginative tree "Yggdrasil" of the Scandinavians held the heavens above the earth with its roots embedded in the springs and rivers that gave it fertility and growth. The earth was midway between the roots and topmost branches. Four stags were the four great winds, and they leaped about among the branches. In this tree was located the beautiful hall, Valhal, where the apples eaten by the gods renewed their youth.

This belief that trees are animated, that they have beings and respond to man's needs is believed and echoed in the customs of many countries today. The Philippine Islanders, when hearing the wind rustle through the trees, bow low and ask the tree's pardon for disturbing its repose. They apologize to the souls that live in some trees for cutting them down, saying that the priests made them do it.

Austrian peasants ask the pardon of a tree before cutting it down, and the Bulgarian peasant threatens unfruitful trees to make them bear fruit. He will come with an axe and swing it as if about to cut the tree. Another peasant standing by will intercede saying, "Do not cut the tree, for I know it will bear." Three times the axe is raised and three times the interceder pleads. The tree is then left and, fearing that no mercy will be shown next time, it is supposed from thereon to bear fruit. The tribes of Molucca have a simpler method for the unfruitful tree. They decide that an unfruitful tree is a male and correct the sex by putting a petticoat on the tree.

While these assumptions seem ridiculous as beliefs we only have to realize how much faith is put in the power of trees by the water-finder with his fork of hazel or thorn-bush to see that there is little difference between the civilized man and the savage.

To the seeing eye trees have characters. Who is there who cannot see the maiden and the rugged patriarch in the forest trees, or the swaggering hero or reticent servant. To those who think of trees as a growth or a form which yields only fruit or wood for mankind, one of the great pleasures of life has been lost. It was William Blake who said, "The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way. Some see Nature all ridicule and deformity, and by these I shall not regulate my projections, and some scarce see Nature at all. But to the eyes of the man of imagination Nature is Imagination itself. As a man is, so he sees."

And the poets of many lands sing of the tree. Cowper said,

No tree in all the grove but has its charms,
Though each its line peculiar,

and the German poet:

Yes, all trees are musical,
Soft notes the nest's inspire
Who in the green-wood orchestra
Leads off the tuneful choir.

And the tree is used in parable and legend by many people. The Arabs say, "None cast stones at trees save fruit be there." Read that again those of you who feel that the results of your work have been criticised and it will bring cheer. And we could go on and on finding the tree as source and inspiration for many a verse and song, inspiration for story and picture. We have our Corot and Daubigny of the old world, and our Inness and Keith in America, who have painted the tree in bewitching mood or sunlit glory. We have the children who with pure mind and bright imagination see in trees, their companion. Thomas Hood's verse will appeal to many a grown child when he says:

I remember, I remember
The fir trees dark and high;
I used to think their slender tops
Were close against the sky.

It was a childish ignorance
But now 'tis little joy
To know I'm farther off from Heav'n
Than when I was a boy.

It is then a natural result that with mankind from ages back associating many of his benefits and developments in relation to the tree, that the tree as a symbol should appear expressed in this art. We find the tree in design, expressed in natural forms and in abstract symbolic arrangements in the arts of most primitive peoples. The



EVERY PART OF A TREE TO THE EYES OF OBSERVATION SHOWS PATTERNS OF RHYTHM, TRACERIES OF MAGIC AND INSPIRATION FOR SONG, VERSE AND PICTURE

The School Arts Magazine, June 1928

tree is found in Egyptian, Assyrian, Chaldean, and Grecian motifs. It is used in the Byzantine, Roman, and Renaissance decorations. Look anywhere among the arts of the ages and the tree will occur again and again, for the tree is nature's great contribution to mankind. It supplies him with eye pleasure, mind pleasure; it gives him strength for his soul and meat for his body.

The artist finds no greater subject for his brush, or craftsman for his tools. A thousand trees can supply the artist the same theme; a single tree can give a thousand different expressions to the one artist. Rightly understood the tree can give to the artist ten thousand inspirations for all manner of enrichments to better everything that goes toward man's environment.

Ruskin gives us this message when using the tree in art, "So it is not close imitation of nature we must look

for, but only rhythmically beautiful adaptation of natural forms, reminding us of nature, but possessing also a beauty of its own such as nature does not set herself to give. If inevitably less beautiful in some ways than nature, it is permitted to art to be in other ways more beautiful. Man is not condemned to be a mere imitator; it is granted to him to be a creator and to know the wonderful joy of creation."

Art in all its forms is at its best when it is not aiming to get as close to nature as possible, but when the natural forms are used toward artistic ends. While "only God can make a tree," nevertheless the study of nature makes for perfection in the practice and enjoyment of art, and art sends us back to nature with a trained eye appreciative for the material beauty. Life will be finer and better if we have found a love for the trees—the companions and inspiration of mankind down the ages.

Maiden Trees

SPRING

Now the trees are in their infancy,
Babies born,
New in all their tenderness,
Lifting naked arms
To cold skies,
Longing for caresses.

SUMMER

A charming maiden
Called to-day
All decked in green
And laughing merrily.
She frolicked in the sunshine
For she was summer's tree.

AUTUMN

The trees are in their supple beauty now—
Naked, nude, and void of leaves,
Tall slender maidens, they,
Shrewn of garments,
Fair to behold
And beautiful
Brown skinned
And tinted gold
In autumn sunlight.

WINTER

A little snow fell
To whiten trees in winter time;
And there they stood,
Tall Grecian maids
That might have danced
For happiness—
But no, the roots held fast
And soon, too soon,
Their garments faded
And there they stood,
Too chilled for happiness.

JANET GUTHRIE,
Brooklyn, New York

Heart of Oak

A PLAY OF LONG AGO, IN ONE ACT

To Helen Balch Culver, who first taught me that I could find design in the shadow form of an oak.

ROSE NETZORG KERR

PLACE: At the edge of a north European forest.

CHARACTERS: Five Dwarfs—Blonder, Smirtz, Heflen, Keldar and Ansmor.

Two Woodsmen—Blackdel and Mortrum.

The Prince.

His Attendant—Horik.

Mother Yersha.

Helga.

SETTINGS: Act I—Action takes place before an immense oak tree.

The dwarfs are circling the tree with hands joined. They chant in slow accented rhythm:

Root and bark, branch and twig,
Round and round and round—
Heart of Oak—sturdy big,
Round and round and round;
Whosoever tries to fell
This—our Helga's tree
One of us shall strike him *dead*
For her guardians are we.

They disappear.

(Enter Blackdel and Mortrum)

BLACKDEL: This whole forest do I know by day, by night, in rain, in sun. Never have I found so noble a tree as this.

MORTRUM: Nor I. Its spreading roots for years have been the playground of our kith and kin.

BLACKDEL: I cannot touch it even with my trusty axe. I can only lay my hands upon its bark. (He touches the tree affectionately.)

MORTRUM: Hast thou heard that

Helga Fair is said to feel the heart throb of this oak? I have seen her cheeks with rosy glow o'erspread—she listens to the voice within, which only *she* can hear and understand. My noonday meal I ate not far away only yesterday, when she did come to speak to Heart of Oak. The birds did cease their twitter, and a golden light played on her hair like magic.

BLACKDEL: Ha!—you are bewitched by her beauty—say not so!

MORTRUM: On this, my trusty axe, I swear the truth.

BLACKDEL: My heart leaps at her approach, but she is not for us. Not like the other maidens in the cottages who spin and sew and bake.

MORTRUM: She, too, can spin and sew—but her patterns are like those brought from far-off lands.

BLACKDEL: Aye—true it is she is most different—but Mortrum, speak you not in costly terms?

MORTRUM: Nay—not so. Mother Yersha will tell you—she comes now with her basket of things for us. (Enter Mother Yersha.)

BLACKDEL: Welcome, Mother Yersha—again do you fetch us bread and sausages. Your hand—let me take your basket. (He assists her.)

MOTHER YERSHA: Hail, sturdy friends.

MORTRUM: Mother Yersha, speak—is it true that Helga Fair can commune with Heart of Oak?

MOTHER YERSHA: Aye—it is so—and a thousand fold. Hst! draw near—for soon my Helga must be leaving us. I have read it in the stars—and I must tell her secret to you trusted friends.

BLACKDEL: Speak! forsooth I would know the reason for her eyes' soft light—such joyous glance, which only yesterday did I behold following the flight of doves till circling they were lost in blue.

MOTHER YERSHA: Ten years and seven ago, a queen of neighboring lands did bear a girl child. Her husband, the king, desirous for a son to rule his kingdom when his own days were past, did in his wrath send her forth from him. A daughter had she borne, and yet no son.

MORTRUM: Blackguard! I could throttle him, and call the deed most glorious.

MOTHER YERSHA: She, weak from wandering and hunger, to my doorway came, her babe in arms asleep. Three days and nights before the fire sat she crooning to her loved child. Weaker and weaker she grew—this sweet mother—and then she passed away. The babe in my two arms—I took to care for and to raise to womanhood. The babe is now our Helga Fair. She it is of royal blood, who knows the talk of trees, the music of the stream, the song of birds—they all give answer back.

BLACKDEL: Helga of royal blood! Aye—her hands so lily fair and slender.

MORTRUM: Her hair like golden dawn—deep sapphire in her eyes.

MOTHER YERSHA: Hark ye! She comes hence—do not speak of what I have this day revealed to you.

(Enter Helga. Mother Yersha embraces her.)

HELGA: Mother Yersha, when I did return from the babbling spring—I found you not within the cottage walls. I, knowing that it was late—already have the sun's rays pinker grown—did come to find you. Mortrum and Blackdel, my faithful friends, felling trees again?

MORTRUM: Lazy have I grown these warm June days—beneath the trees' leafy shelter would I rather lie than fell the trees.

BLACKDEL: Asleep I found the lazy lout near the stream's banks.

HELGA (*laughingly*): You two were ever thus—together in defense of Helga—but at each others' throats in a trice—But see!—strangers approach—two strangers—one of them, how tall, how handsome, how—oh! be still my beating heart—he like my oak does tower above men. (Enter the Prince and Horik.)

BLACKDEL: What—ho!—who comes?

MORTRUM: Speak, strangers!—what sudden thing is this? It is not common to see wayfarers in this, our oaken woods.

HORIK: Make way thou, essence of impudence (*to Mortrum*)! and you (*to Blackdel*), why the frowning glance like skies o'ercast?

BLACKDEL: Hold!—we would know your import—and your reason for such salutes.

HORIK: You will find out soon enough. What say you, old woman? (turning to Mother Yersha.)

MOTHER YERSHA (*courtesying*): If you please, sir, some great lord must you be—welcome, welcome, my cottage at the left hand will open wide its door in hospitality.

PRINCE: Enough—no lords are we—but travelers—get to your cottage and



SKETCHES OF THE CHARACTERS OF "HEART OF OAK" BY ROSE NETZORG KERR, NEW YORK CITY.
COLORS OF COSTUMES SUGGESTED AS FOLLOWS: PRINCE—RED AND PURPLE; HELGA—BLUE AND
WHITE; M. YERSHA—BLUE-GREEN AND RED; HORIK—YELLOW, YELLOW-GREEN AND RED-PURPLE;
BLACKDEL—BLACK AND GREEN; MORTRUM—TAN, RED-ORANGE AND BLUE-GREEN

The School Arts Magazine, June 1928

prepare us bread and meat straightway.
(To Helga) Maiden, what do you here?

HELGA: Fair sir—thy voice does not bespeak what is in thy heart.

PRINCE: What sayst thou? Let me look at thee!

HELGA: Then look!—it would not grieve me if thine eyes were blind.

PRINCE: How saucy!—and what golden hair and sapphire eyes!

MORTRUM (*aside to Blackdel*): He says sapphire eyes—I can scarce contain my rage.

BLACKDEL (*aside to Mortrum*): My hands are trembling to get at him—

PRINCE: Get ye hence—ye ruffians! Why stand and look like owls without their wisdom?

HORIK: Out with ye both!

HELGA: These are my eternal friends, sirs, let them remain—them I trust, I know ye not so well.

PRINCE: (*a swift tongue hath she*)—Maiden, from whence camest thou?

HELGA: In yonder cottage I have lived with Mother Yersha all my life.

PRINCE: She cannot be *thy* mother—not her eyes—not her hair—her skin is dark.

HELGA: Why speak so roughly of my mother? Thou—so fine and tall and handsome—a true gentleman or lord must be. Let me speak—no mere traveler. What seekst thou—come now—tell us truthfully?

PRINCE: I seek a tree—a tree whose sacred heart is yet so different from the rest—at whose roots is buried a silver sword—placed by a youth of seven years. The youth is grown—and would inherit this whole kingdom to rule wisely—if he can find the tree—with draw the silver sword from its roots; and make from the tree a throne—so strong

—so beautiful, with carvings wrought by the craftsman's hand.

(Enter Dwarfs)

BLONDER: Who dares to touch this oak will meet with death! This is fair Helga's tree.

SMIRTZ: I will poison him with ivy!

HEFLEN: With my bludgeon will I stun him!

KELDAR: A magic potion must he drink!

ANSMOR: Fellows—on guard! (*They rush to protect the oak.*)

HELGA: These are my worthy guardians.

PRINCE: What mean they—Helga's tree?

HELGA: Oh, sir—this spreading oak beneath which thou standest.

HORIK: A wondrous tree—strange we did not perceive it when first we came!

PRINCE: The tree—the very tree (*he starts to approach it, but Helga intervenes*)!

HELGA: Oh, sir—kind sir—touch it not until I have spoken to the oak—my tree. Leave me but a moment, for I alone can read its secret . . . I swear to thee. Go quickly to the cottage door and I will call thee when the time comes.

(*The Dwarfs join hands and encircle the tree again chanting*):

Root and bark, branch and twig,
Round and round and round—
Heart of Oak—sturdy big,
Round and round and round;
Whosoever tries to fell
This—our Helga's tree
One of us shall strike him dead
For her guardians are we.

HELGA: Go, Mortrum! Go, Blackdel! Some strange feeling comes o'er me of mingled joy and sadness—to the cottage



THE SOMBRE FOREST



UNFOLDING LEAVES

TWO OF WALTER SARGENT'S FINE PAINTINGS OF TREE FORESTS, "THE SOMBRE FOREST," AND "UNFOLDING LEAVES," PRINTED THROUGH THE COURTESY OF MRS. WALTER SARGENT

The School Arts Magazine, June 1928

to attend the guests. I must speak with my tree. (*She passes her hands lovingly over the bark—then stretches the palms upward to the sky—and in a low voice chants:*) My tree—my oak—something tells me that they will take you from me—you who have been my guide since childhood days—whose leaves made crowns for my head—whose branches soft make shade from heat of sun. In winter—shadowy lace across the violet snow—those shadows. Speak, oh! tree—oh! thou sayst the stranger is the prince—his sword lies buried 'neath the roots—this tree must be his throne! Oh! my tree, my tree. (*She weeps.*) Blonder, Smirtz, come quickly—Heflen, Keldar, Ansmor, guardians—come quickly—guard the tree!

(*The Prince, Horik, Blackdel, Mortrum and five dwarfs return.*)

PRINCE: Helga, fair—what didst thou discover?

HELGA: My joy has become my doom—for sad am I. Thy joy to hear—is yet my sorrow. The tree speaks that here beneath its roots lies the Prince's silver sword.

PRINCE: Thou knowest that I am the Prince—and that beneath this very tree my silver sword—?

HORIK: She is bewitched—!

PRINCE: Prove it—we shall prove it!—none but the Prince can withdraw the sword. If she speaks true—my queen she shall be! (*He rushes to the tree at whose roots is buried the sword. Its hilt is gleaming. He tugs and pulls and at last draws it forth.*)

PRINCE: It is the tree!

HORIK: Forsooth it is.

BLACKDEL: Never have we seen the sword before.

MORTRUM: Never. (*He goes forth to examine it.*) Upon the hilt the royal crest—kneel ruffians—your prince! (*They kneel.*)

(*The dwarfs rush to protect the tree, but the Prince holds them off with his sword.*)

(*Enter Mother Yersha.*)

MOTHER YERSHA: Our Prince! Delight o'ercomes me. Did I not know your secret? For when you were but seven, your father, the good king, did partake of food before my hearth, with you a little lad.

PRINCE: Forgive my harsh words of greeting. In disguise do I appear to seek my throne and queen. As Prince, I cannot seek the truth of love and wisdom. But as a traveler many things I hear and see.—Helga fair shall be my queen! (*He takes her hand.*)

MOTHER YERSHA: It is for her to say, fair Prince. She, too, is of the royal blood.

HELGA: Of royal blood. . . Say not so Mother Yersha, you jest with me.

MOTHER YERSHA: Nay, sweet maiden, and why would I be jesting with you. Your mother was the queen of Truria, the neighboring kingdom—driven from throne and castle by a wrathful king who wished a son.

PRINCE: No son has he to this day—accursed of the gods for his tyranny. Fair Helga, Princess of Truria—our two kingdoms united shall be!

HELGA: If my oak goes with me!

PRINCE: That it shall, for need we not a throne?

MOTHER YERSHA: Your mother fair died in my cottage and left to me your care. Feign would I part with her—my prince, for she to me is as my own.

PRINCE: Why need you be apart—her lady attendant shall you always be. Here—you Horik—attend Mother Yersha to our train.

MOTHER YERSHA: My cottage—my fair cottage—

PRINCE: Shall be protected by the dwarfs—here part of the time and part of the time in attendance upon our oaken throne and their Queen Helga.

(Exit Mother Yersha and Horik.)

ANSMOR: With all our strength—your Royal Highness; (*aside*) our vow—it must be made around the throne, the tree becomes the throne of Helga fair!

BLACKDEL: Farewell—Helga Fair—

HELGA: Farewell, my own true friends. Oh! Prince—grant me one favor—by thy leave if I thy queen would be—make Blackdel and Mortrum my knights, for they like brothers since my babyhood have watched me.

PRINCE: Thy request is granted—leave us but a little good fellows. (Exit all but Prince and Helga.)

PRINCE: My Queen, as thou hast read the secret of the oak—and watched the wingéd doves with knowing eyes—

so need I thee to help me in my weighty work.

HELGA: My tree goes with me—for our throne. Counsel shall it be in times of need—to touch its beauteous grain, to feel its strength—it seems not strange to be a queen. But—my lord—my heart is a bit sad. Need I leave the trees—the birds—say farewell to the flowers and stream?

PRINCE: Nay—not so. Wiser is the king who in his weighty task of government can pause and learn the lessons of the trees—the petalled flower—the song of birds. Such language knowst thou well and thou shalt return to wold and dell when'er thou so desirest.

HELGA: My king! I go with thee to be a queen. The gods grant that I may help thee rule the land with understanding. For well hast thou spoken—and in my heart is peace akin to that which I knew among the birds and trees.

PRINCE: Helga! To our royal train which awaits us below—for on the morrow begins the kingdom's throne—builded from Helga's *Heart of Oak*.

(The Court trumpeter is heard in the distance.)



Mosaic Tree Borders

RUTH HARWOOD

Instructor in Design, University of Utah

ONE good way to begin a design attitude toward nature is to make a geometric design to be applied to mosaics. In this problem each square is painted separately with the gray of the paper showing through to represent the cement that holds each little colored block in place.

First, outline sketches of trees should be made in order to bring the real character of the tree to the design. In this way much more variation is obtained throughout the class. Attention should be drawn to the tapering of the branches, the bifurcation of one limb into the other, and the general outline of the foliage growth. The angle of branching often indicates the kind of tree. The poplar has small acute angles,

while the oak has a wide almost right-angle appearance.

On the same sheet an enlarged leaf may be drawn in the fundamental shape, —triangle, circle, etc.—in which it fits, also seeds or flowers that belong to the tree may be of use in making designs. Several trees thus drawn will be good material for many different kinds of design renderings.

In the border the large motif of the tree may be alternated with a house, a gate, a hill, a castle, etc., to lend variety of shape, size and subject to the design.

Painting each square separately is a splendid training in exactness and hand control, which qualities are always necessary in design.

Trees for a Mosaic Border

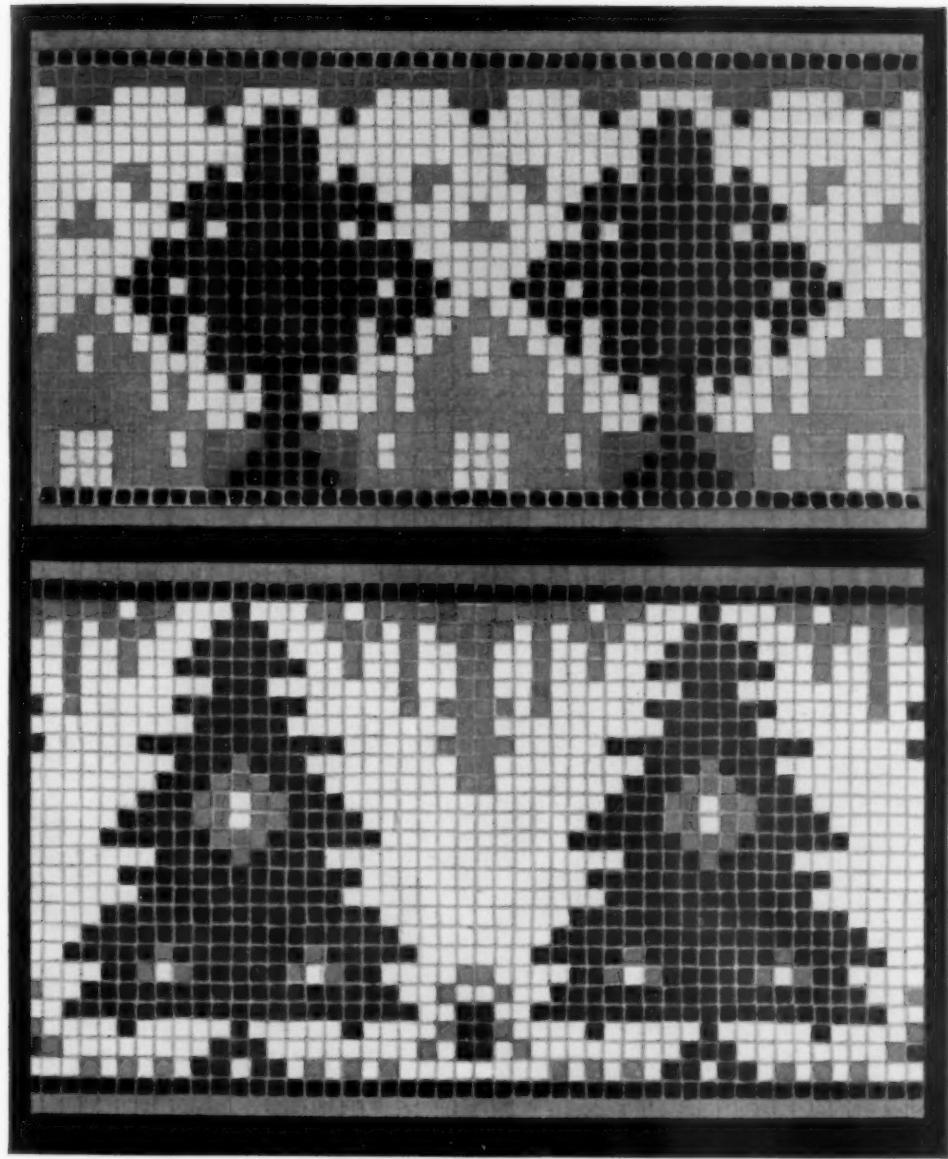
FRANCES RAGER

Instructor of Design, University of Utah, Salt Lake City, Utah

IN THE springtime when nature has opened her storeroom of design motifs, the art student has a wealth of material from which to draw. Since trees are so fundamental a part of a springtime landscape it is a fine time to take inspiration from them, and create something, using them for central motifs.

A week before the problem for the tree border was given the students were seen about the campus drawing realistic trees from nature. Each student made five

plates, thus giving him ample supply of material on which to base his decorative designs. The problem was this: to make a border design for a mosaic using trees as the predominating motif. For contrast a subordinate motif was to be employed to fill in spaces and give the design a feeling of compactness and unity. The colors were to be double-complementary, that is two colors next each other on the color wheel and their complements. The student could

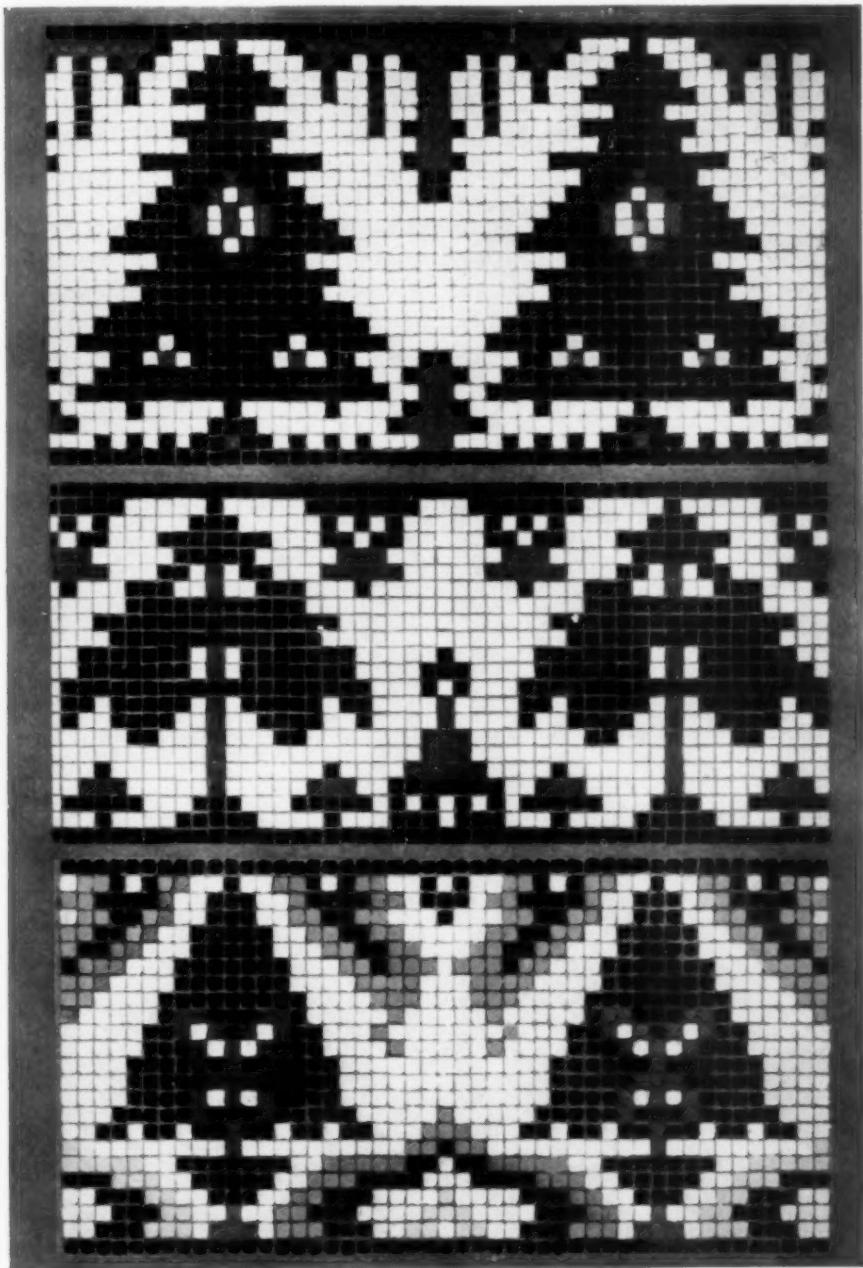


MOSAIC TREE BORDERS. TWO BORDERS MADE BY THE STUDENTS OF THE DESIGN DEPARTMENT OF THE UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH.

The School Arts Magazine, June 1928

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MOSAIC TREE BORDERS BY THE STUDENTS OF THE DEPARTMENT
OF DESIGN, UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH

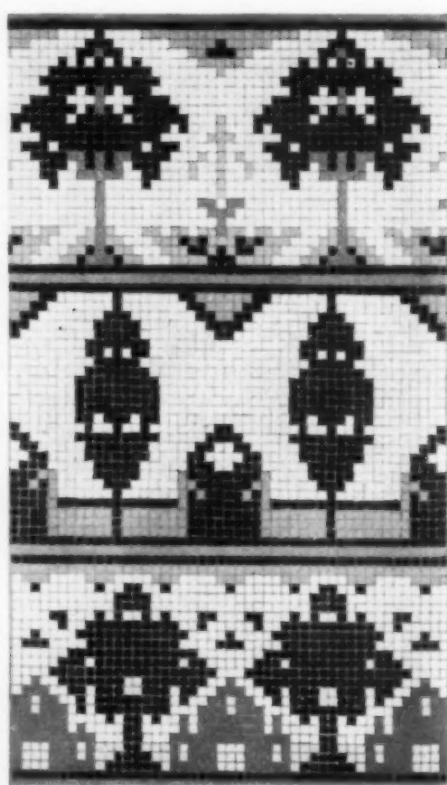
The School Arts Magazine, June 1988

choose any colors to develop the parts of his design but he was directed to use the color lightest in value for the sky or background, a bright and medium dark for the tree, and a color dull and dark in value for the border line. This makes the tree stand out more or less in silhouette against the background. The subordinate part of the design was to be less intense and lighter in value than the tree.

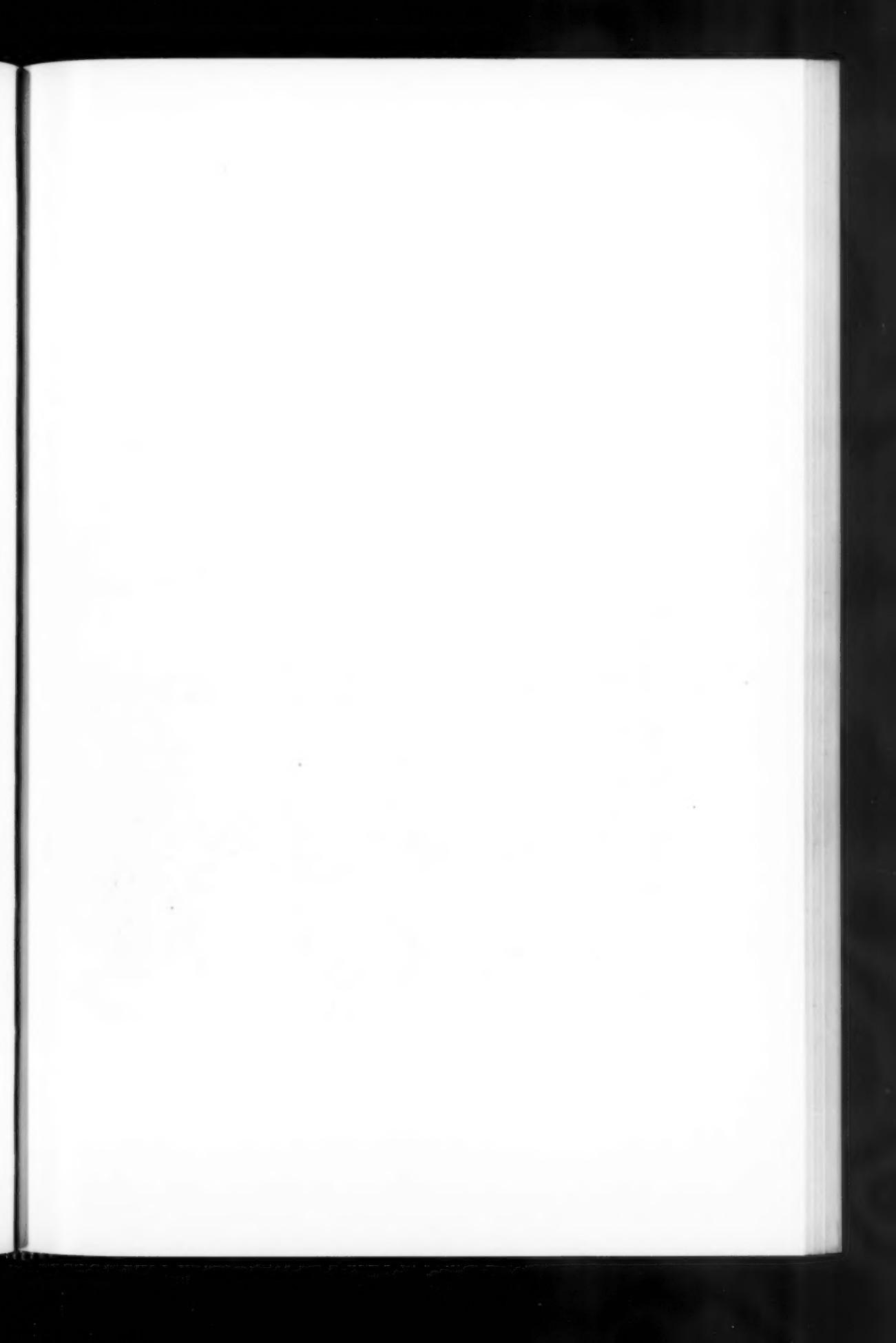
The paper used was quarter-inch squared gray or white manila. Each small square was to be painted separate-

ly leaving a tiny border of paper around each painted square. This is particularly helpful to a student who has had little experience in painting as it makes him careful and gives him more control of his brush.

In the finished designs were found all types of trees. There were pines, stately poplars, fruit trees, and even weeping willows. Among the subordinate motifs were fountains, houses with smoke curling from their chimney, walls with gateways, and castles.



TREE MOSIAC BORDERS BY THE CLASS IN DESIGN, UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH





MONOTYPING IS A SPONTANEOUS DIRECT ART AND IS THE PAINTING OF A SKETCH ON A METAL OR CELLULOID PLATE WITH OIL PAINTS. THIS SKETCH IS THEN TRANSFERRED UPON PAPER, RESULTING IN A QUALITY SECURED IN NO OTHER MANNER. THESE TWO MONOTYPES ARE FROM PAINTINGS BY JANE REHNSTRAND, HEAD OF ART DEPARTMENT, WISCONSIN STATE NORMAL SCHOOL, SUPERIOR, WISCONSIN

The School Arts Magazine, June 1928

The Fun of Monotype Trees

A NEW METHOD BY THE USE OF CELLULOID

PEDRO J. LEMOS

Editor, The School Arts Magazine

THE art of monotyping is a rainy day art. It is the kind of play art that can bring anyone out of a blue day into a rosy colored atmosphere. It can be as frivolous as you want to make it or as serious an undertaking as you care to make it. It has lots of spontaneity and directness and surprises and also chance. What more does any art student want in an art medium? It is good for every artist who becomes immersed and absorbed in a ponderous medium, who becomes so seriously wrinkled and important in some art project, to have some light minor art craft to which he can turn, something that will bring the play element and still be related to his profession.

It was this need that developed the monotype among the artists of the Latin Quarter in Paris years ago and now artists everywhere do "monotypes." Artists when gathered together for a studio evening will probably each make a monotype of some given subject. After the collection is made it is posted and compared and if a humorous subject has been used, the evening is gayer for the turn each artist has given the subject.

Taking a metal plate (a sheet of tin, aluminum or galvanized metal will do), the artist, using oil paints or printer's inks, makes his sketch on the metal. This subject is then covered over with a damp piece of soft paper, blotter paper, or Japanese paper. Avoid having paper too wet, moisture should never stand on

the paper. The transfer on the paper is then made by passing the metal with the paper through a clothes wringer, etching press, or simply rolling a rolling pin over the paper surface. Anything is used to make a contact print. Some artists rub the palm of their hands over the paper or use a spoon to burnish the paper. After this contact the paper is lifted off and the artist finds that the subject has become transferred in reverse upon the paper.

No subject should be used that requires longer than a half hour to finish as otherwise the paint in certain parts may dry and refuse to transfer. To encourage the paint remaining soft, linseed oil rather than turpentine should be used. Some artists use kerosene as a mixing medium and it is very good for this purpose. As subjects come reversed in the print the artist should arrange his composition accordingly and any lettering will have to be painted in backwards.

The artist will find many little "tricks" that can be developed for securing effects and with all these methods he should remember that simplicity and directness are necessary requirements for success.

Of all the subjects that lend themselves to monotyping, I believe trees to be the most successful. Trees, whether they be the willowy slender type or the rugged monarchs of wind-blown coasts, seem to lend themselves particularly to monotyping. And I have found the use



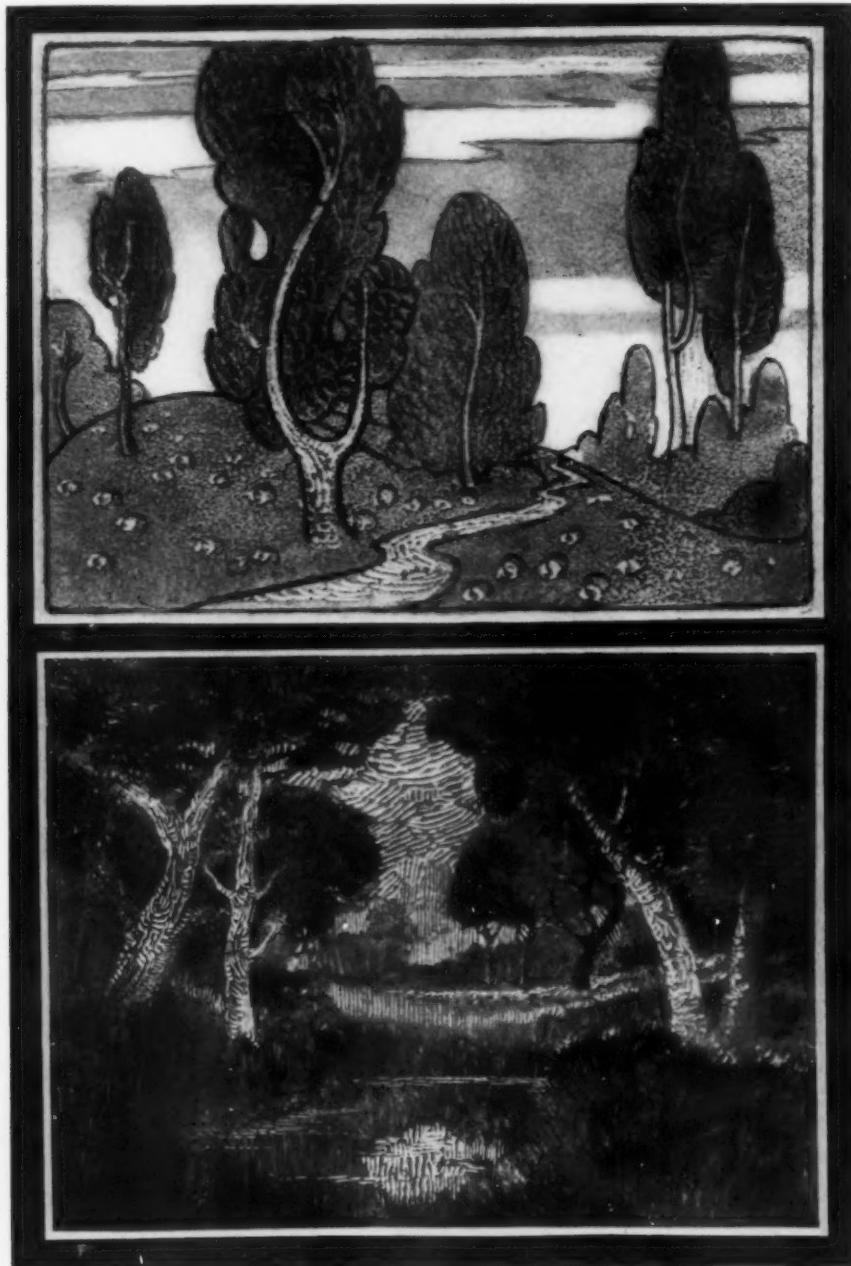
THE UPPER SECTION SHOWS A MONOTYPE COMMENCED ON THE CELLULOID. THE LOWER PANEL SHOWS THE PRINT MADE FROM THE COMPLETED PAINTING ON THE CELLULOID

The School Arts Magazine, June 1928



THE UPPER PANEL SHOWS A MONOTYPE MADE IN THREE PRINTINGS, POSSIBLE ONLY WITH THE USE OF TRANSPARENT CELLULOID. THE LOWER PANEL SHOWS A PRINT MADE WITH INK DABBED ON WITH A CLOTH INSTEAD OF A BRUSH

The School Arts Magazine, June 1928



THE TOP MONOTYPE PRINT MADE WITH THREE PRINTINGS, THE FIRST BEING A GREASE CRAYON OUTLINE. THE LOWER SUBJECT IS ONE WITH WHITE LINE TECHNIQUE SECURED WITH THE USE OF SMALL WEDGED WOODED POINTS FOR CLEARING OUT THE WHITE LINES

The School Arts Magazine, June 1928

of celluloid instead of metal particularly handy for beginners, for several reasons. First, because an outline of the subject on paper can be placed under the celluloid to guide the painting of the subject. Second, with a transparent surface several repeated printings of different parts or different colors can be secured on the print. The paper guide outline underneath permits additional tones or colors to be properly located. The celluloid plate is then placed in "register" against the first print and the additional quality is added by simply running the subject through the press or contact again.

The monotype work is most fun where the subject is made by cleaning out the subject from a painted background. This method is illustrated in (A). The celluloid has been first painted with a half shade of color. Then a dry brush and small softwood stick has been used for taking out the lighter parts. The two half sections of the illustration (A) shows this development. Next, the darker parts and such details as are needed are painted in, as shown in the illustration (B), and the plate is ready for the printing.

Plate (C) shows a moonlight scene which has been entirely done with a cloth rag as a dabber or ink rag, the smaller sections being done with the rag over the finger tips. The white parts were cleaned out with a clean brush and wooden end of a match.

Plate (D) is a subject produced in three printings. First, the sky and foreground was painted on the celluloid over a paper which contained a guide outline and which was easily seen through the celluloid. After this was transferred to the paper, the celluloid was taken and placed over the outline

in the same position. Thumbtacks acted as a guide in each new painting as the tacks being placed in the same holes each time insured the same position of the celluloid over the outline guide. The second time the middle distance and hills were painted in, and a second impression was made. The third and last printing was the trees and shadows which finished the subjects. The impression made by the celluloid on the paper left an edge mark which made it easy to secure the same register each time that a printing was added to the subjects.

Plate (E) shows a decorative treatment in printing. The outline was first secured by drawing the outline on a piece of paper and placing this under the celluloid. A tracing was made on the celluloid over this outline with a Blaisdell grease pencil or china marking pencil. The paper to be printed on was washed with gasoline and then the celluloid and paper burnished or printed, resulting in a clear transfer of the outline onto the paper. A second transfer is also possible and sometimes even a third. The celluloid is then placed again over the paper guide with the key outline and the rest of the tones or printings secured in the usual way. The decorative light outline leaf pattern in the trees was simply secured by drawing through the inked surface with a blunt pencil.

Plate (F) shows a subject produced with the use of two wedged sticks. A rendering something like a wood engraving can be secured in this way and many delightful effects will be discovered by the monotype enthusiast. The art required but little equipment, any kind of paper almost can be used, a table top is all the space needed—but the results are unlimited.



A STRONG PEN DRAWING OF WEST INDIA PALMS BY EDITH RODDY OF SYRACUSE, NEW YORK

The School Arts Magazine, June 1928



A BLACK AND WHITE ENGRAVING FROM A PASTELLO SKETCH OF TREES MADE BY JANE REHNSTRAND IN THE FORESTS ON THE SHORES OF "THE SHINING BIG SEA WATER" OF LAKE SUPERIOR

The School Arts Magazine, June 1928



SKETCHING TREES MAY BE SIMPLIFIED BY OBSERVING THE ABOVE PROGRESSIVE STEPS

The School Arts Magazine, June 1928

**DRY METHOD**

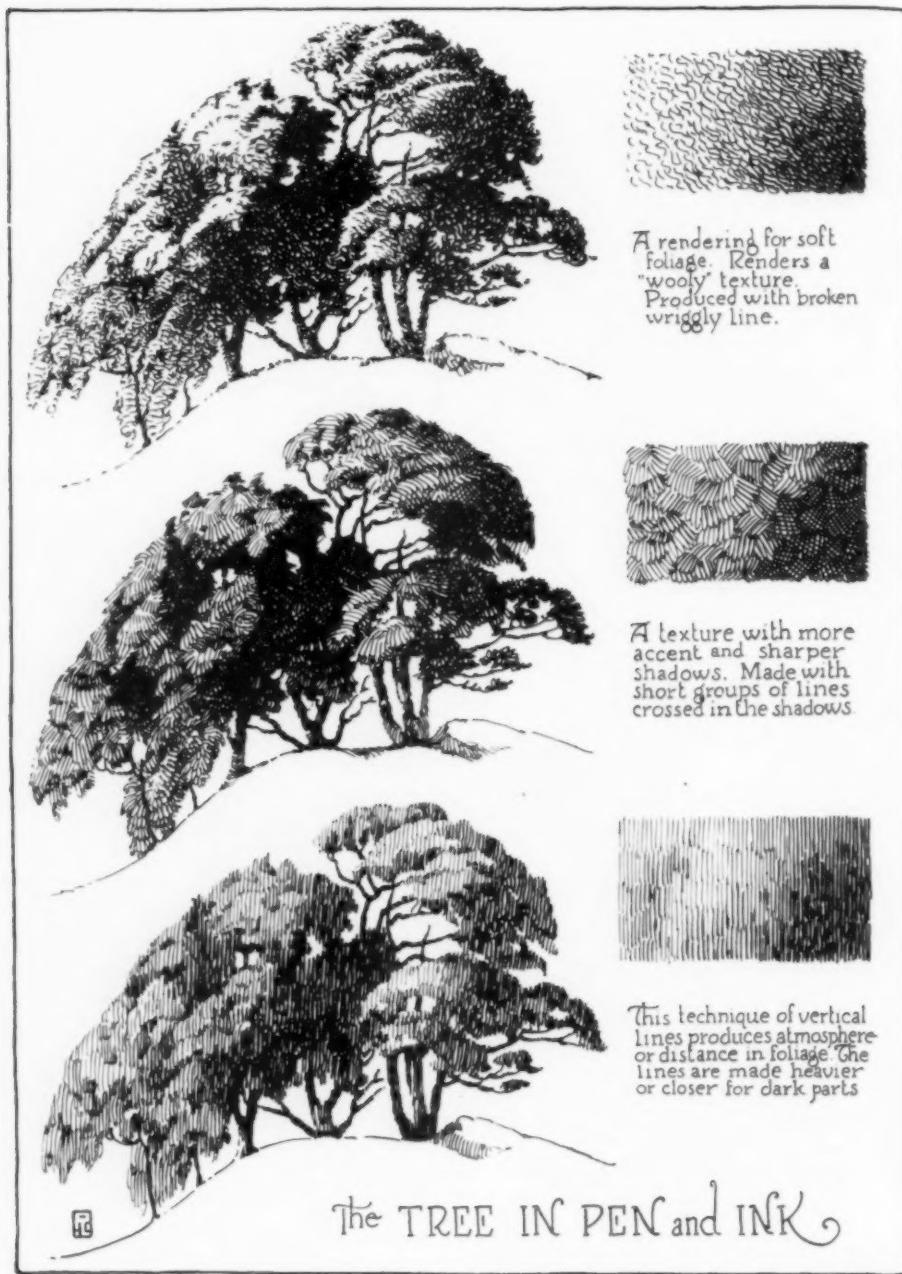
The shadow parts are first brushed in. When dry the general tone washed over the shadow parts will unite both.

**WET METHOD**

A tonal wash is brushed over the subject surface. While this wash is wet, the shadow part is dripped in with a darker tone.

TWO OF THE SIMPLEST PROCEDURES IN SKETCHING TREES IN WATER COLOR OR WASH ARE SHOWN ABOVE

The School Arts Magazine, June 1928



THREE TECHNIQUES OR RENDERING FOR THE TREE IN PEN AND INK

The School Arts Magazine, June 1925



Trees may be sketched with
pen lines drawn in the same
general direction.



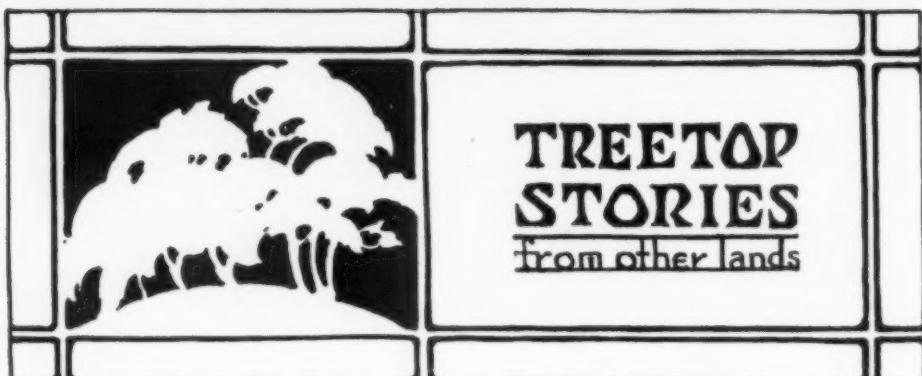
A decorative pen rendering may be used for a tree subject.



PEN LINES MAY BE RHYTHMIC OR DECORATIVE AS ILLUSTRATED ON THIS PAGE

The School Arts Magazine, June 1928

TRANSPOSITION OF SKETCH



THE TREE SKETCH MAY BE TRANPOSED AS A POSTER
DESIGN OR AS A PANEL FOR A BOOK COVER TITLE STAMP

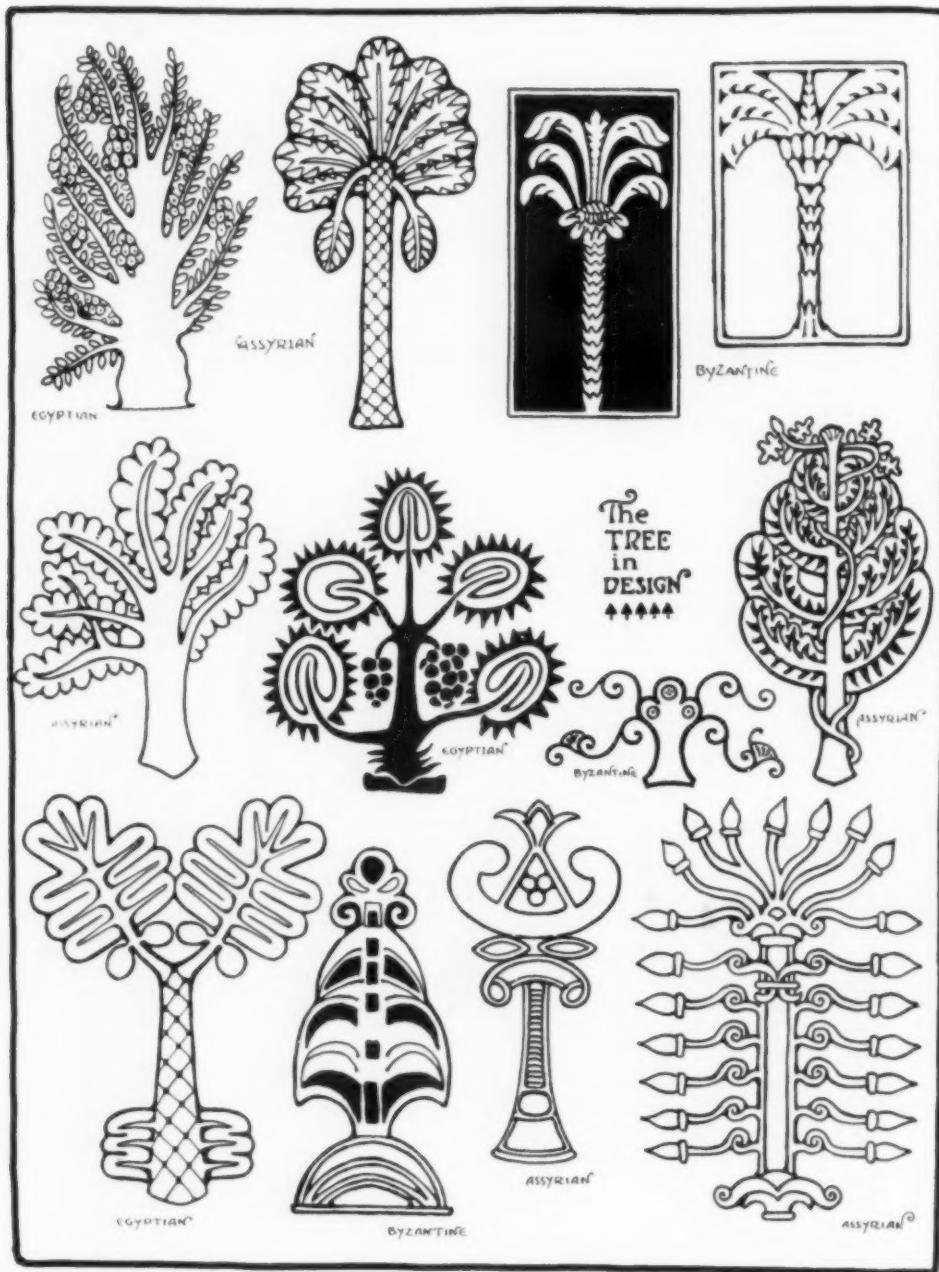
The School Arts Magazine, June 1928

APPLIED TREE DESIGN



THE TREE DESIGN IS APPLICABLE TO A CARVED SIGNBOARD OR A STAINED GLASS DESIGN

The School Arts Magazine, June 1928



TREE MOTIFS USED IN EGYPTIAN, ASSYRIAN AND BYZANTINE ART

The School Arts Magazine, June 1928



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TREE MOTIFS

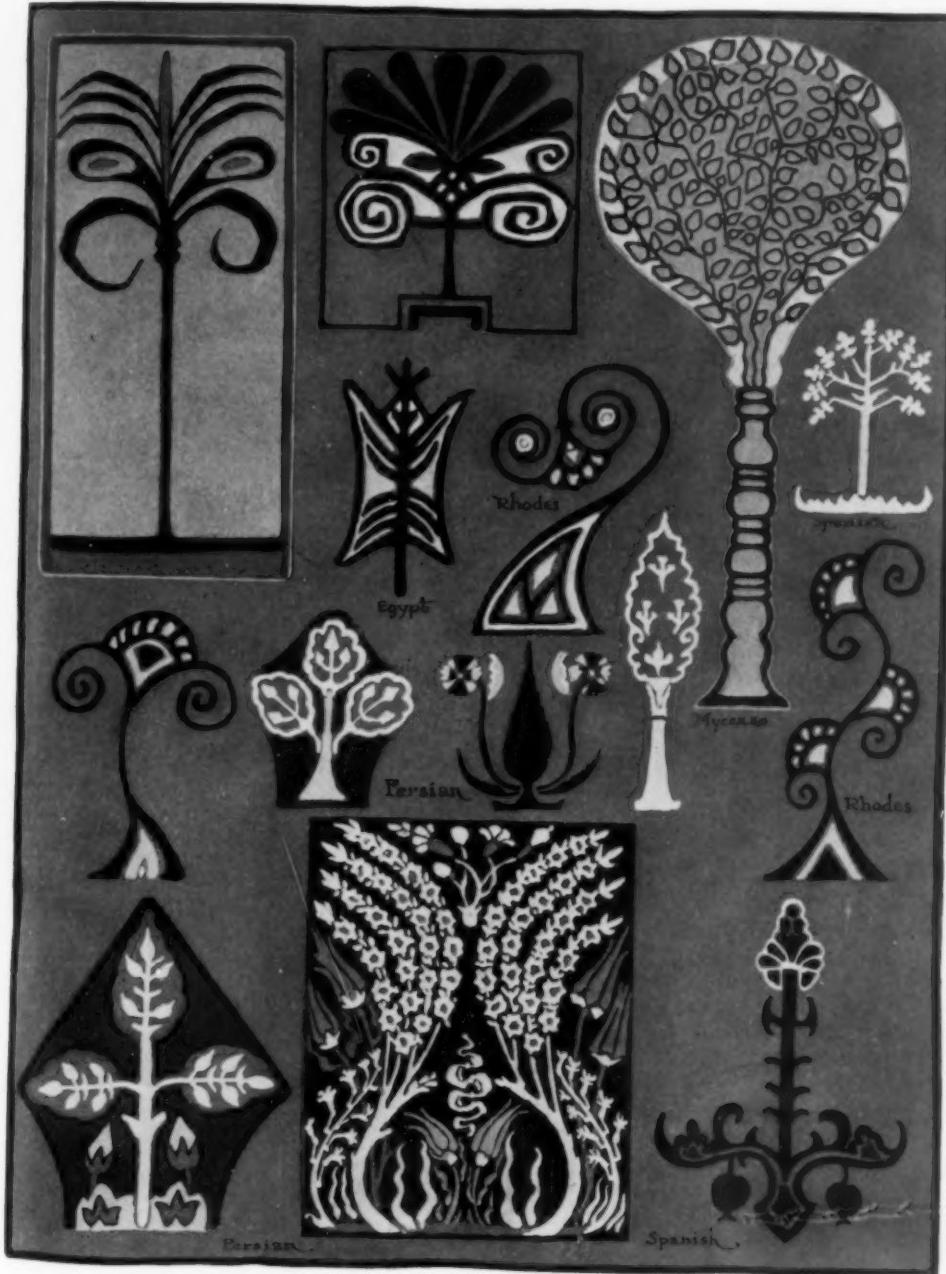
A PAGE OF COPTIC MOTIFS USED IN COPTIC WEAVINGS. THESE CHRISTIANIZED EGYPTIANS AVOIDED USING PAGAN EGYPTIAN SYMBOLS

The School Arts Magazine, June 1928



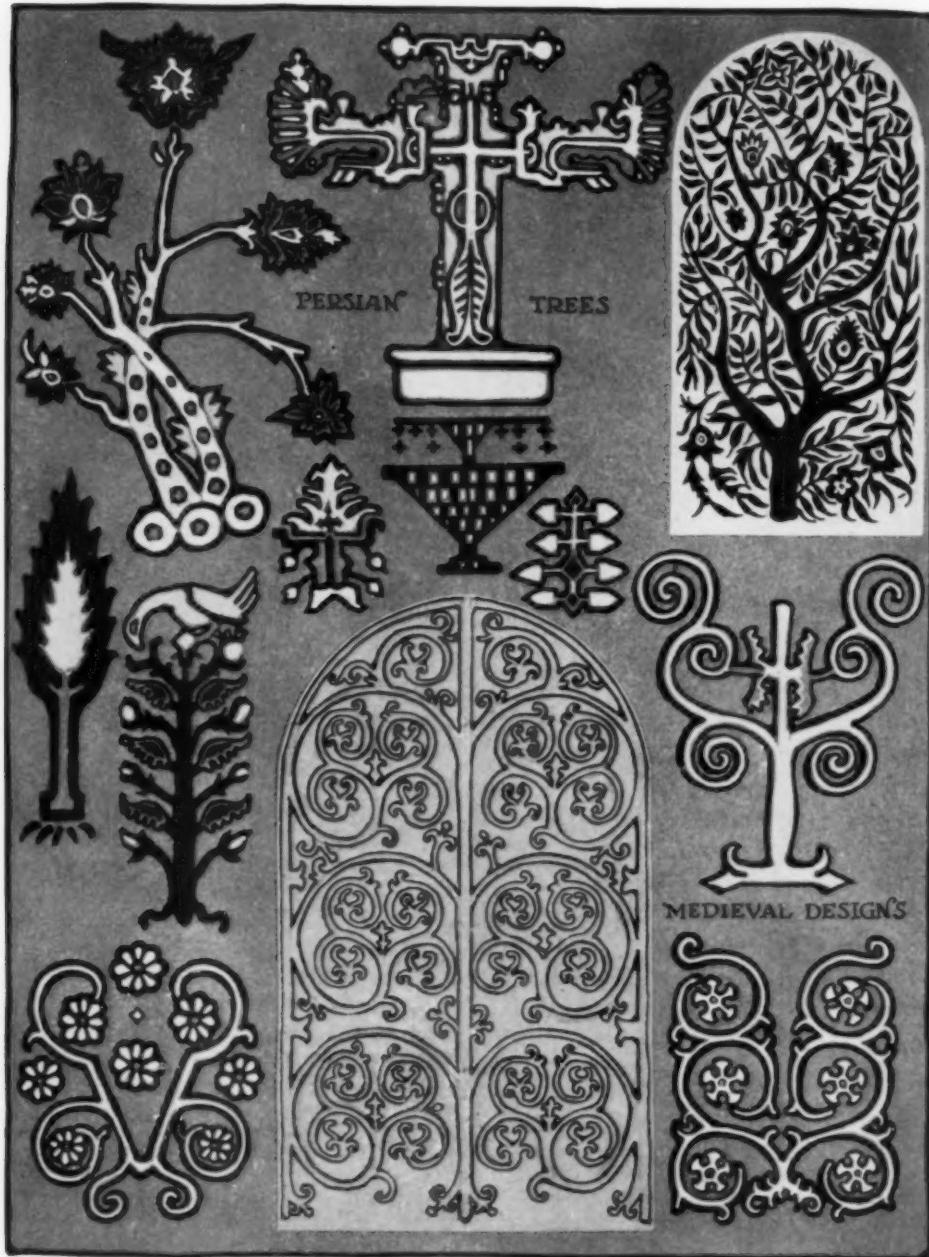
FOUR COPTIC TREE MOTIFS FROM EMBROIDERED APPAREL

The School Arts Magazine, June 1928



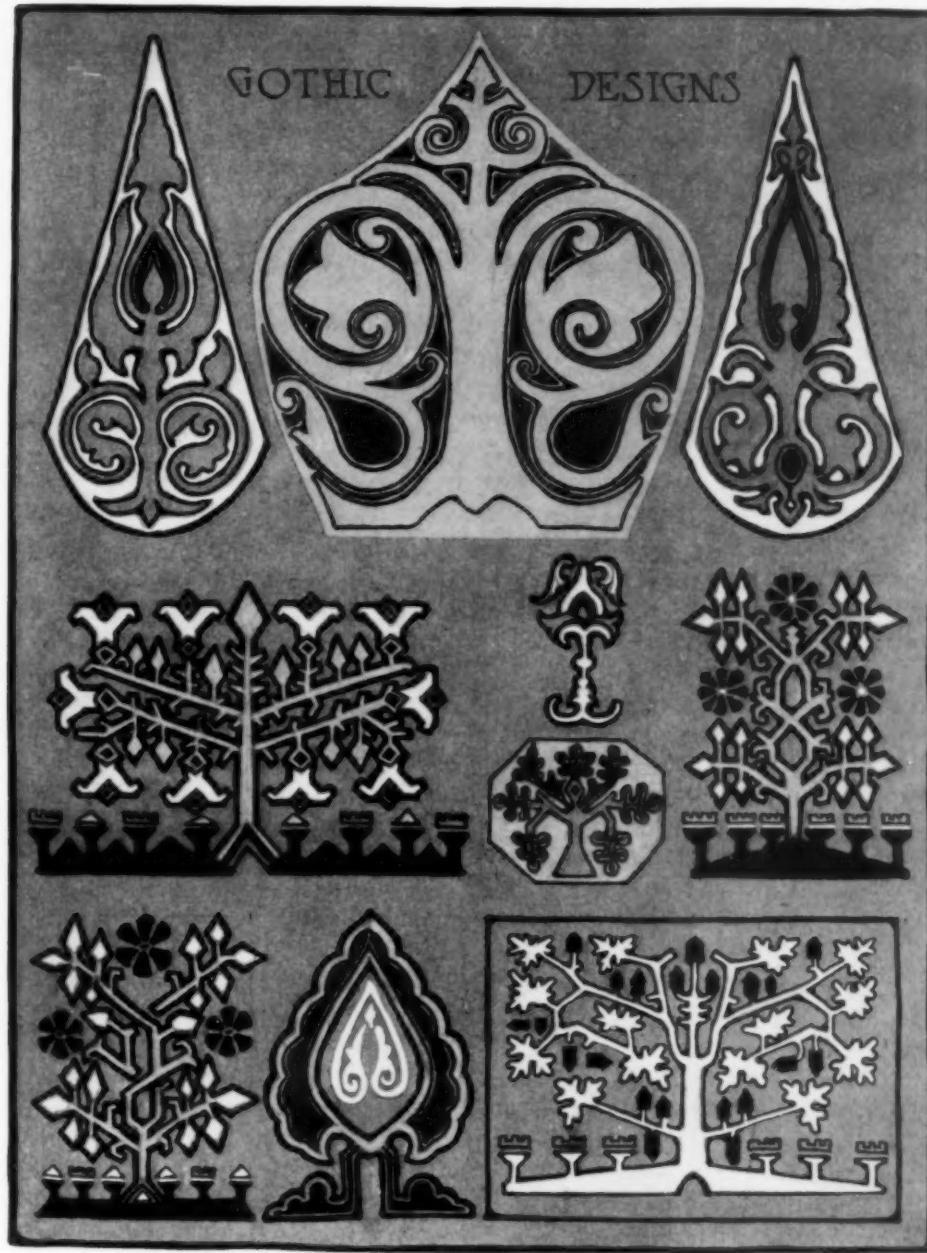
A GROUP OF TREE DESIGNS FROM THE OLD WORLD

The School Arts Magazine, June 1928



TREE MOTIFS FROM TEXTILES, WOOD CARVINGS AND
WROUGHT IRON FROM PERSIAN AND MEDIEVAL PERIODS

The School Arts Magazine, June 1928



THE TREE IN GOTHIC ART

The School Arts Magazine, June 1928

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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The Romance of the Willow Pattern Plate

A CHINA PLAY FOR CHILDREN

BETSY SCOVILLE PROVOST

Winsted, Connecticut

CHARACTERS

Bow Wow, owner of the garden

YUNG SHEE, his daughter

WU MEE, her lover

LI LOW, the rich neighbor

Mi Toy, the spirit of the jade

AH CHI, servant of Yung Shee

SCENE I

(Garden of Mandarin Bow Wow, as in a willow plate, worked out in *blue* and *white*. Yung Shee enters, preceded by Ah Chi, who arranges a mat upon which Yung Shee sits. Enter Wu Mee. He kneels before her.)

WU MEE:

Oh, I love thee, my sweet Yung Shee!
By yonder sacred willow tree!
Why wilt thou not fly with me?
I have a house beyond the blue
Of yonder lake, a garden too,
With flowers that bloom for bride of
Wu.

YUNG SHEE:

And I love thee, my brave Wu Mee.
But that I cannot fly with thee
And leave this garden, thou must see.
I cannot go beyond the blue.
My reason to thee is not new;
My honored father loves me too.

WU MEE:

Thine honored parent, wise Bow Wow
Should not forget his lover's vow,
And that he took thy dear Ma Tow
From her far home beyond the sea.
Alas! He is too old to be
With thy young love in sympathy . . .
(Enter Bow Wow)

Bow Wow (*furiously*):

Ah, yes! I am too old to be
With thy young love in sympathy!
Thou cannot have my sweet Yung
Shee.
Forth from this garden hie thee now!
I will not have thee here I vow!

Get out! Or shall I show thee how?

(*He threatens Wu Mee, who goes over bridge and into house.*)

YUNG SHEE (*kneeling*):

My honored parent, pity me.

If thou dost love thy wee Yung Shee,
Will thou not let her wed Wu Mee?

Bow Wow:

Arise, my daughter, thou must know
I plan for thee to wed Li Low.

Not farther than a plum-fruit's throw
His garden on the other side

Joins ours. When thou art his bride
Our domain will be twice as wide.

And thou, Yung Shee, wife of Li Low,
With wives of Mandarins shalt go.

And I, with pride shall overflow.

Wouldst bring disgrace to my old
head?

YUNG SHEE:

Honored parent, thou hast said.

I honor queue of thy old head,
But old Li Low I will not wed!

If I can't wed my brave Wu Mee
A maiden always I will be,

And weep beneath the willow tree!"

Bow Wow (*seizing her*):

Thou! Defy me? Thou—thou—thou!
Then weep beneath thy willow bough.

Begin then, maiden, begin now! (*placing her in house*)

There shalt thou stay, and sigh and
weep (*seating himself, yawning*).

Ah, me! I fear I fall asleep (*nods*).

YUNG SHEE (*softly*):

A sad and lonely maid am I (*looking from doorway*).

Doomed to stay here and weep and
sigh,

Would we were birds that we might fly.
My brave Wu Mee, like blue-white
dove,

With bill and coo, should seek his love
To be a part of heaven above. . .
But what is that I see afloat

Upon the lake? 'Tis so remote—

I think . . . I know it is a boat. . .

A tiny boat! Ah Chi! Ah Chi! (*claps hands softly*)

Come here to me, I call to thee.

Thy mistress calls, thy poor Yung
Shee.

(*Ah Chi enters creeping behind Bow Wow, who wakes and rubs his eyes.*)

Bow Wow:

What is it? Did I feel a breeze?

YUNG SHEE:

No, honored parent take thy ease.

Thy lonely Yung Shee did but sneeze.
(*Bow Wow sleeps again.*)

YUNG SHEE (*to Ah Chi*):

The boat down there! Oh, dost thou
see?

Go rescue it, my good Ah Chi.

AH CHI:

Aye, gracious mistress, quick-a-lee.

(*He creeps to the shore and brings to her a tiny boat.*)

YUNG SHEE (*removing letter, unfolds, and reads*):

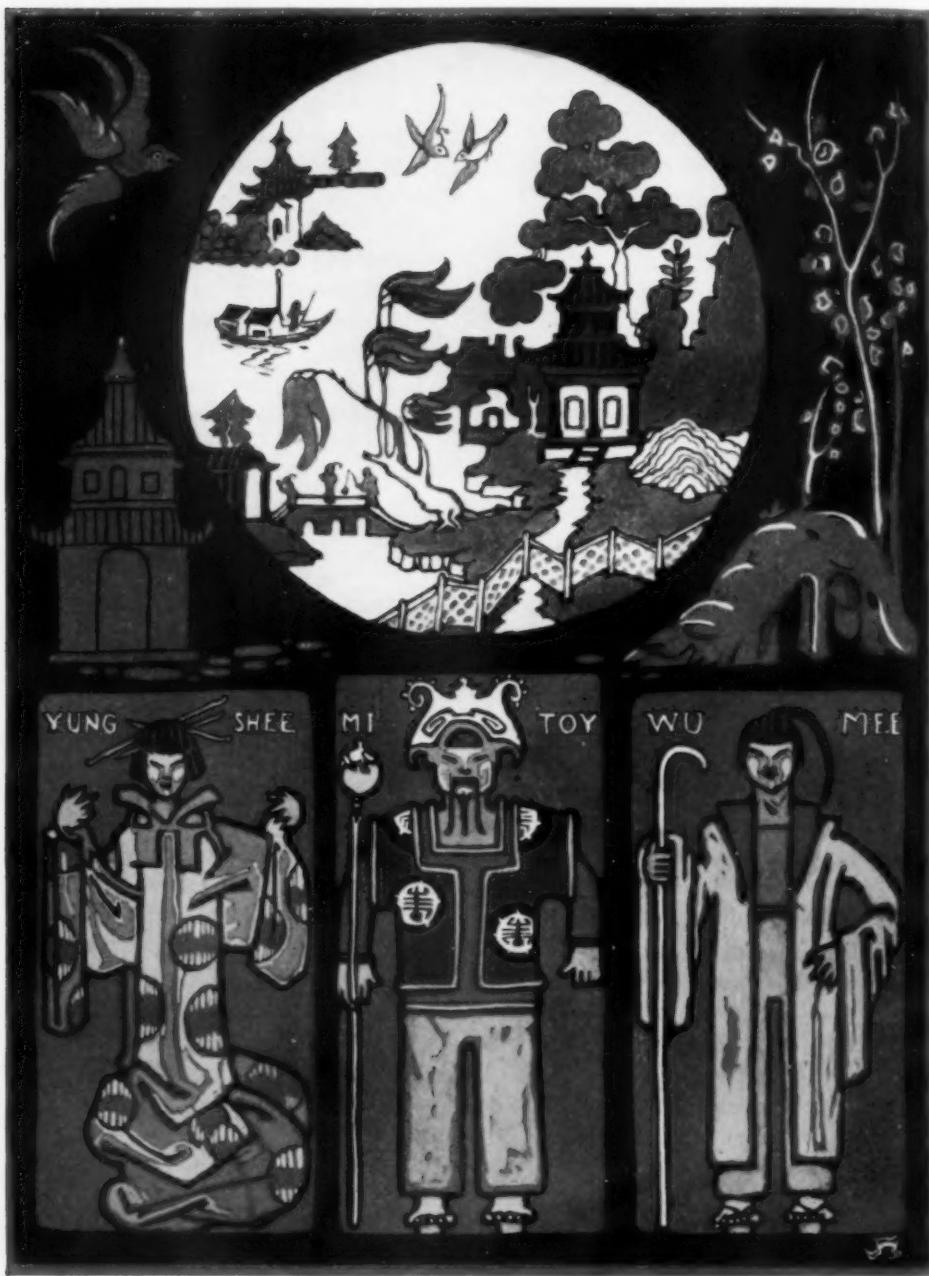
My Blossom maiden, sweet Yung
Shee,

Wilt thou consent to fly with me,
Thy banished lover, sad Wu Mee?

(*To Ah Chi*)

I write the answer thou shalt take
By father's boat across the lake;
(*writing*)

"If thou so brave art for my sake
To come and take me far away,
I'll go with thee, though I do slay
The filial laws I should obey,
I'll meet thee then upon the shore
When silvery moon is shining o'er
The water blue, (if father's snore
Prove him asleep 'neath willow tree)
Then will I quickly fly with thee,
Your Blossom Maiden, poor Yung
Shee." (*Ah Chi takes note and goes out.*)



THE WILLOW PATTERN PLATE, SOME OF THE CHARACTERS AND MOTIFS FOR THE ROMANCE OF THE WILLOW PATTERN PLATE

The School Arts Magazine, June 1928

YUNG SHEE (*creeping from house and peering at Bow Wow*):

What shall I do when he comes here if Honored parent interfere?

I tremble so. Oh dear! Oh dear!

(*Bow Wow awakens, yawning.* Yung Shee hastens back into house.)

SCENE II

(Same as before. Lights are lowered to represent moonlight. Wu Mee enters carrying paper lantern, crosses bridge. Yung Shee comes from house with jewel box, embroidered robe and parasol.)

WU MEE:

My Blossom-Maid, sweet Yung Shee!

YUNG SHEE:

My brave one, strongheart, dear Wu Mee!

WU MEE:

We must hasten, quickly flee.

YUNG SHEE:

Here is my box of jewels rare.

This ring shall be my own great care.

WU MEE (*impatiently*):

We cannot all this rubbish bear.

For we must hasten. Dost not see?

YUNG SHEE (*pouting*):

Rubbish! My jewels and embroidery?

Can thou not do that much for me?

The robe my honored Grandma wore!

You do not love me any more.

I will not leave my father's door!

WU MEE:

Thy miserable . . . Oh, well, then come! (*she sobs*)

There, there, there, my little Plum blossom. I will be dumb.

Only make haste—that is the need.

Or Wu Mee will be dumb indeed.

(*Start to cross bridge as Bow Wow enters.*)

Across the bridge—proceed, proceed!

(*They enter house of Wu Mee. Bow*

Wow follows to center of bridge, where he stands shaking with rage.)

BOW WOW:

Thou miserable dog! Thou creature, thou . . .

Would'st break to me thy filial vow?

(*Enter Li Low. He crosees to bridge.*)

LI LOW:

Honorable neighbor, tell me why

Thou ravest thus at yonder sky?

My promised bride, is she not nigh?

BOW WOW:

Thy bride? She may be somewhere near.

Her lily footfalls dost not hear?

LI LOW:

There's something wrong with thee, I fear.

My honorable friend, where is thy pride,

My lotus-flower, my blossom bride?

I grow suspicious. Doth she hide?

BOW WOW (*humbly*):

Thy blossom-bride like bird hath flown,

And left me here to dwell alone.

To thee how can I best atone?

LI LOW (*angrily*):

Atonement is it? Thou great Pow Wow!

Atone! Aye, in the lake do thou

Atone forever. Begin now!

(*They struggle. Bow Wow at last seizes Li Low by the nose and leads him toward the garden.*)

BOW WOW:

Atonement is it? Through the nose, That, glowing like a full-blown rose

In thine own garden shalt repose.

SCENE III

(Yung Shee and Wu Mee are sitting on bank in front of Wu Mee's house.

Ah Chi enters and runs across bridge to them. He kneels and bows)

AH CHI:

Ah, my mistress, sweet Yung Shee,
And oh, my master, brave Wu Mee,
The great Li Low is seeking thee.
He can't forgive thine honored sire:
His venerable nose is yet on fire.
For his Yung Shee he yet doth yearn.
He vows he'll come thy house to burn.
I know not where—which way to turn.

YUNG SHEE:

What shall we do? What shall we do?
He'll burn our house and kill thee, too!
Where can we go, my brave, wise Wu?

WU MEE:

My sweet Yung Shee, oh, do not fret!
My piece of magic jade is here.
'Twas given me by ancient seer,
Seven times seven years ago,
To use when threatened by a foe.
See thou, I rub it gently, so.
(Enter Mi Toy.)

Mi Toy:

What is thy wish? Toy is my name.
I heard thy call and quickly came.

WU MEE:

Li Low comes and in his hand
Are fagots and a burning brand.
His boat is 'tween us and the land.
Our dove-nest home he would destroy
And take my Yung Shee for his toy.
My sweet Plum-blossom, fragrant joy.

Mi Toy:

Trust thou the spirit of the jade
Who will his honored master aid.
Of fiery brand be not afraid.
(*Li Low enters with torch and creeps across bridge.*)

WU MEE:

Alas, alas! It is too late
To save us from that cruel fate.
Come my Yung Shee, oh, do not wait.

Mi Toy:

My honored master, wise Wu Mee
And gracious mistress, sweet Yung
Shee,

"Bow Wow, Wu Mee, Li Low, Yung
Shee";

When hearest thou these magic words
Go thou beyond the bridge's girds
And flap thy arms like flying birds.

(*As she speaks Yung Shee and Wu Mee go out with motions of flying.*)

"Bow Wow, Wu Mee, Li Low, Yung
Shee"

Thou'l soon beyond all danger be.

Li Low can ne'er bring harm to thee.
(*Bow Wow follows Li Low who has been creeping nearer. He pauses as Ah Chi runs toward him. Tableau on bridge as the birds are drawn into sight on a wire stretched across stage.*)

Mi Toy:

The lovers thou wouldst cause to die
(pointing)

Are love-birds in yonder sky.

They always will above you fly.
Come thou no farther! 'Tis too late
For all 'twill be the honored fate
To pose forever on a plate.

(*Final tableau as on the willow pattern plate, with the three figures on the bridge.*)

CURTAIN

A DESCRIPTION OF THE SETTING

For the setting of this play a background was painted on a disk of white oil-cloth, using oil paints mixed with varnish. This was the well-known design copied from the willow pattern plate. White oil-cloth covered the screens which were foundations for the tiny houses on each side of the stage, and was painted in like manner. The curving bridge was built with piles of cushions covered with a sheet, the edges and supports being outlined by strips of blue crepe paper. Slender white birch trees had fruits and leaves of the blue crepe paper, wired on. When these are not obtainable, it would be a simple matter to wind other tree branches with white paper. All the "props" were blue and white: the love-birds, painted on the oil-cloth, cut out, and pasted on heavy cardboard, the little boat of water color paper—the sails and edges outlined in blue, and the fans carried by Li Low and Bow Wow.

A House Furnishing Project

PEARL RUCKER

Art Supervisor, Houston Public Schools, Houston, Texas

MRS. O. D. COUCH

Teacher, High First Grade

A HOUSE furnishing project on which lessons in reading, language, arithmetic, art, drawing, and health could be based was started in my class to arouse the children's interest in their daily work. Although the class as a whole was a slow group and difficult to interest, the pupils soon became engrossed in the problem of furnishing the doll house I had made.

I got a four-by-four beaver board for my floors, and the walls I cut out of heavy cardboard and put together with linen tape. The walls were made higher in the back and were gradually decreased in size until the front walls were only about one-third the height of the back walls. As the little house was without a roof, the pupils could easily stand in front and look all through it. The floors were covered with a floor filler and varnished and wall paper of small design was carefully pasted on the walls. My house being completed, my next problem was to find suitable paper boxes for the furniture. I got them from dry-goods stores, drug stores, shoe stores, etc. As each child was to make each article I had to get a lot of boxes but after the merchants saw some of the furniture that the children had made they saved all of the suitable boxes for them.

Most of the furniture was put together with paper brads. A coat of paint was applied to the pieces which were afterwards either varnished or enameled. The living-room and dining-room rugs

were made out of velour and bound with linen tape, the bedroom rugs out of rags, the rugs for the breakfast room, kitchen and bath of shellaced paper. The lounge was constructed from a child's stocking box with one side cut off of one part and fastened on to the bottom of the box with paper brads. The legs were cut and then the lounge was ready for the paint and varnish. The living-room furniture, consisting of a desk, a piano, a lounge and several chairs, was painted brown and then finished with a mahogany stain. Small boxes of different sizes were used for the fireplace, and these were covered with red paper and marked off to look like bricks, while the mantle was painted ivory. The desk was intricately cut from a correspondence card box; the piano was made from a candy box, and the chairs were little cigarette boxes, upholstered with a pretty chintz. The lamp, pillows, and scarfs were made by the children and placed in the positions that they thought were best suited for them.

The furniture for the other rooms was made in like manner, except the bathroom fixtures. These were modeled in clay and enameled white. The sheets, bedspreads, and curtains were all made by the children. The powder boxes for the dressers were the tops of toothpaste tubes painted with pink and blue oil paints, and the mirrors were screws painted to match the powder boxes with backs cut out of silver paper.



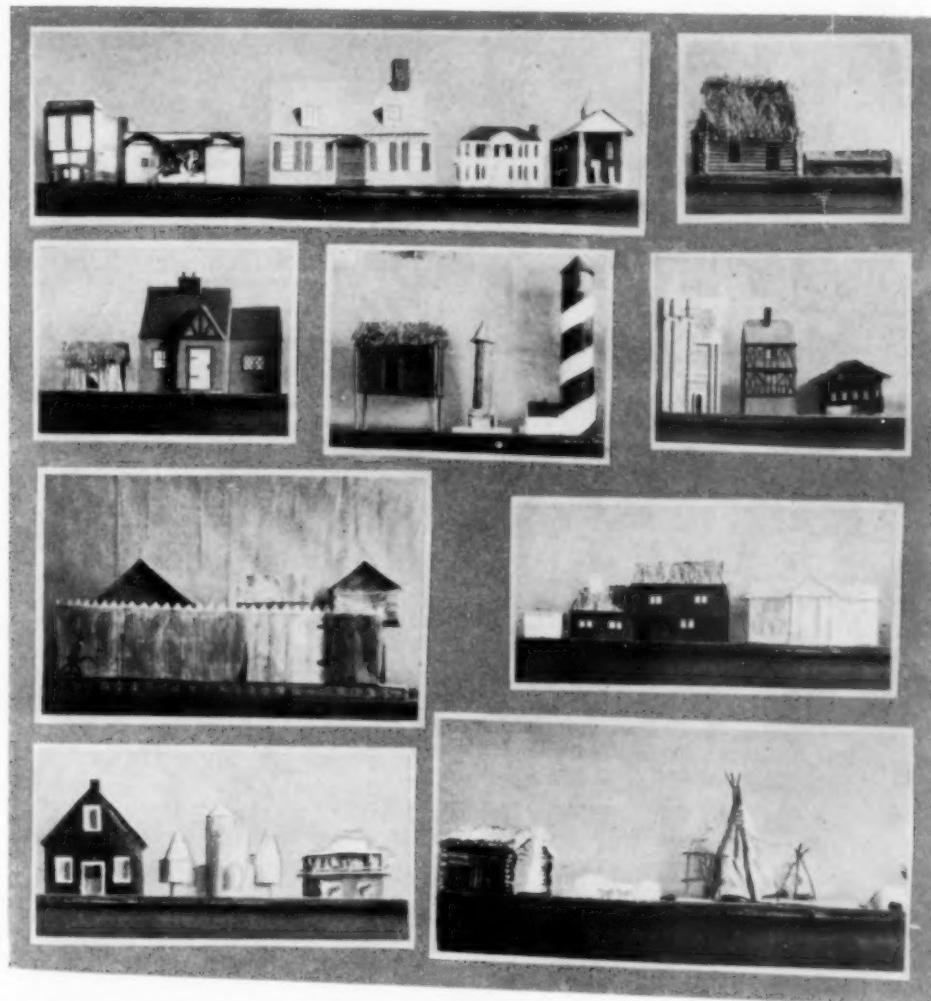
THE HOUSE FURNISHINGS DESCRIBED BY THE AUTHORS OF THE
ACCOMPANYING ARTICLE, "A HOUSE FURNISHING PROJECT"

The School Arts Magazine, June 1928

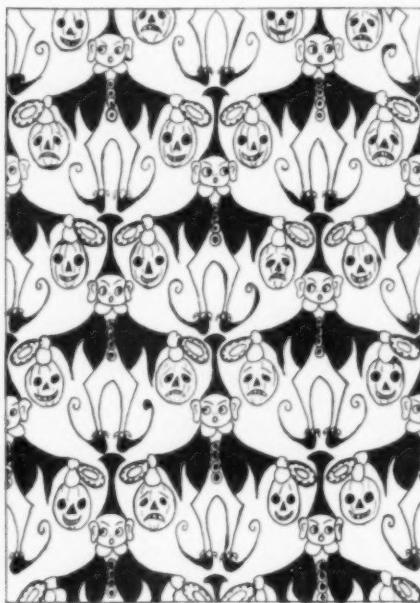
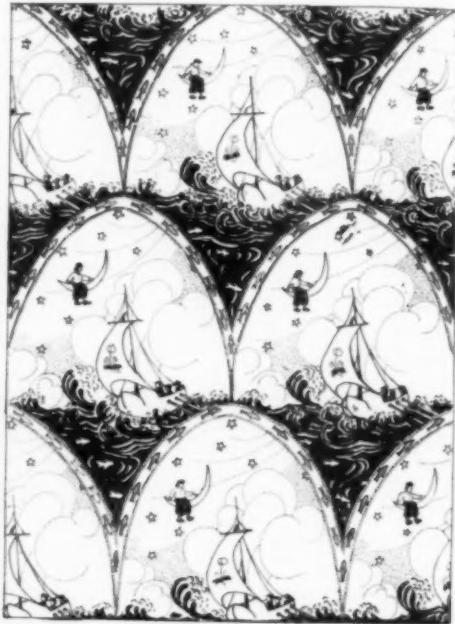
For their arithmetic lessons they learned to use the ruler accurately. The number facts were all taught by the project; for instance, the bed was made of a ten-inch stocking box. The children measured the boxes and found them ten inches long. They then read from the board to cut six inches off of the bottom of the box and use this for the head of the bed. The next direction the children read was to measure the piece that was left and to use this piece for the foot of

the bed. Thus they learned 10 less 4 equals 6, 10 less 6 equals 4, 6 and 4 are 10, and 4 and 6 are 10.

It was very easy to teach the care of the home. The pupils were all eager to keep it nice and clean. They learned just how much air and water was needed to keep the rooms smelling sweet, and how to care for the bathroom and kitchen. Altogether, the results of the children's work on this project were intensely gratifying from all standpoints.



HOMES CONSTRUCTED IN MINIATURE BY THE PUPILS OF RUTH C. MERRY OF NEW PALTZ, NEW YORK



RUBY BJORKLUND

CAROL CLARK

NURSERY WALL PATTERN DESIGNED BY THE STUDENTS OF THE DESIGN CLASS,
UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH. RUTH HARWOOD, INSTRUCTOR

The School Arts Magazine, June 1928

A Roman Festival of the Months

JULIA M. HOLLISTER

Des Moines, Iowa

PERHAPS the most interesting thing about a project to a mature mind is the fact that no one can foretell what the results will be. I have helped my classes work out many projects that produced varying degrees of satisfaction, but the one that was blue ribboned for satisfying results for all concerned was the "Roman Festival of the Months" which was developed by our Five-A class last year.

A worthwhile project cannot be conducted according to a recipe; it must be the result of an inspiration either on the part of the pupils or the teacher or both, and an ideal project should furnish to all the children concerned an equal opportunity for activity, initiative, interest and pleasure.

A teacher usually measures results by the average of what a *class* as a unit has accomplished. A parent measures results by what his *child* as a unit has accomplished; it is a teacher's business to manage so that each child has the thrill accompanying a result that satisfies. The child's sense of values is far keener than that of the average mature person.

We found that the Romans celebrated most things with a parade; so for our correlation of art with history, we decided to do as Rome did, for who does not love a parade. The Roman leaders who told stories of their victories to the home folks by means of a gorgeous street demonstration were clever psychologists.

We must have a motive for our parade and we found nothing else that touched our lives so often as the fact that the names of our twelve months were derived from Latin names given to them by the Romans.

Many festivals, all celebrated with parades, were held in most of the twelve months, hence the name we chose, "A Roman Festival of the Months." Ours was a toy parade consisting of twelve floats, each one illustrating the origin of the name of a month. Nearly every child chose the month he illustrated because it was his birth month.

As we read more, we lost our pictures of Rome's conquering armies and gained in their

place pictures of the Romans as a nation of farmers. The idea of a calendar took definite form with them because of the effect on their crops of the change of seasons. Their year was first divided into ten periods or months. The first of each month was called kalend, hence our name calendar. As their civilization developed and they had greater need for accuracy, the number of months was changed from ten to twelve.

Because it was the period of renewed life and activity in nature, and the beginning of another year of sowing and harvesting, March was given the most important place as the New Year month.

March is from the Latin Martius, month of Mars. Mars was the God of War and had taken Rome especially under his care. The three most important festivals were the Matronalia at the first of the month, when all honor was shown the wives and mothers; the Violaria at the end of the month, when violets were distributed among the relatives and friends; and the Liberalia, March 17, when the Roman youths were made citizens.

The group in our parade representing March consisted of a float drawn by wooden elephants, loaned by the emperor, and decorated with crepe paper violets. It carried the war god, Mars, a wooden cut-out with plenty of gold paint, and the blood-dipped arrow with which war was declared. Following the float were a white bull for sacrifice, and a Roman matron, both cut-outs; also a Roman boy made of crepe paper and wire, dressed in his crimson bordered toga which he would exchange for a pure white one as soon as he became a citizen.

April may have come from aperio, to open, as suggested by the spring growth or aphros, the foam. Since Venus was born out of the waves, and April was sacred to her, we chose the latter interpretation.

The version of her birth as quoted from Shelley and Tennyson in Guerber's "Myths of Greece and Rome" gave us the idea of her long yellow hair, the violets and the green waves, all made from crepe paper.

"Those floating bubbles with such light divine
They break and from their mist a lily form
Rises from out the waves in beauty warm
The wave is by the blue veined feet scarce
pressed,
Her silky ringlets float about her breast.
Veiling its fairy loveliness;
The beautiful is born; and sea and earth
May well revere the hour of this mysterious
birth."

"From her warm brows and bosom her deep
hair
Ambrosial, golden round her lucid throat and
shoulder: from the violets her light foot
shone rosy white."

May is thought to have come from the name of the goddess Maia, who seems to have been known only to priests and educated people.

The first day of the month was sacred to Flora, the goddess of flowers and the last of the month there was the festival of Rosaria, when roses were used in the same way that violets were used in March.

The latter part of the month was a very critical season for the welfare of the crops and extra help was needed from the gods.

On May 29, the feast of Ambervalia was celebrated. A bull, a sheep and a pig were driven three times round the fields by the farmer and his friends carrying olive branches. Then the victims were sacrificed and a solemn prayer was offered. The custom still survives in the Catholic and Episcopal churches, in that they have a ceremony at this season, when they ask God to bless their crops.

Leah and Stella made a crepe paper goddess Flora who rode in a rose decorated float. The animals for sacrifice, the bull, the sheep and the pig, all wooden cut-outs, followed the float.

The name June comes from Iunius, probably derived from Juno, the queen of heaven, the wife of Jupiter and the Mother of Mars. She was the goddess of the atmosphere and marriage. The peacock was sacred to her.

June 9, the Romans celebrated the Vestalia in honor of the Vestals. The vestal virgins kept the sacred fire burning—the sign of life and purity. Their first temple was a round hut such as the other people of the village lived in. For that reason, the later, real temples were always round. During the Vestalia, the

vestal virgins carried the sacred fire in the parade and their importance was recognized by having lictors precede them. "Everyone went wild on a holiday; even the asses that turned the mill stones were decked with flowers and led in the procession."

Lorraine and Erma made use of all the excuses for having June represented by a gorgeous unit. The cigar box foundation was sawed out to make a carriage fit for a queen. It was painted blue with gold stripes and was drawn by gaily colored pheasants. Since June is the month of roses, they had a crepe paper Juno, seated on a couch of roses.

We were sure to know the cut-outs which then followed, the lictor, a Vestal with her sacred fire, the ass on a holiday, and a peacock with his tail spread wide.

The next month was first named Quintilis, being fifth in number but the name was changed later to July in honor of Julius Caesar.

Since so many kinds of harvest were going on at this time and there were so many prostrations from the intense heat, very few festivals were held in July. July 23, a festival called Neptunalia, was held in honor of Neptune, god of the sea.

Lahoma and Ione worked out what promised at first to be the ugly duckling of the parade, but turned out to be one of the most attractive of the twelve. Julius Caesar and his driver, both wooden cut-outs, rode in the float. They were sheltered by a bower of crepe paper leaves and flowers which was a symbol of the booths built to protect from the extreme heat the people celebrating the Neptunalia.

Sextilis, meaning sixth, was the original name for August; the name was later changed to August in honor of Augustus Caesar.

The Consualia, the most important festival of the month, was a festival of rejoicing over the stored up harvest. It was in honor of Consus, a deity supposed to have a buried altar. "Horse races were held in the Circus Maximus and horses and asses were decked with flowers and turned out for a holiday." The object of the festival *vinalia rustica* was to assure a fine grape harvest in September. Emma and Mary made a float, decorated with grapes, in which Augustus Caesar rode.

September came from *septem*, meaning seven. The most important thing in the lives of the people during this period was the grape harvest.



A GROUP OF THE FLOATS DESIGNED AND MADE BY THE PUPILS OF A
DES MOINES FIFTH GRADE TO ILLUSTRATE A ROMAN FESTIVAL OF THE MONTHS

The School Arts Magazine, June 1928

In their plan for the September float Earl and Warren used the idea suggested by the quotation from Virgil about marrying the vine to the elm tree. The Romans found that it did not hurt the tree when leaves were trimmed out to let in more sunshine for the grapes that were trained in the trees, and the leaves made good food for cattle.

The boys made a wooden cut-out of an elm tree to stand in the float, which was decorated with grapes.

October was another month in the Roman calendar of many celebrations. It was the close of the harvest season, which, doubtless, explains the fact that it was sacred to Mars. The name comes from Octo, meaning eight.

"October 15 a two-horse chariot race was held in the Campus Martius, the near horse of the winning team was sacrificed to Mars. The tail was cut off, put up in the market place and decked with cakes." The head was thought to represent the corn spirit which would promise fertility and harvest for another year. This was the last of a series of harvest festivals.

On October 19, the Ancile, being a collection consisting of a sacred shield, which fell from heaven during a plague, and eleven others, which were made exactly like it in order that the original might not be stolen, were paraded for the last time that year and cleansed and put away for the winter.

For the October unit, Leo and Eleanor made a float carrying a wooden cut-out of the horse's head, the twelve golden shields and the autumn fruits made of clay.

Novem, meaning nine, is the origin of November. The Roman farmer was so busy with ploughing during November that few festivals were held. We were a long time finding a symbol for this month, but finally had the happy thought of representing Cincinnatus with his plow.

The Latin decem means ten, hence the name December. Much the same spirit of cheer and gladness that fills the air in December with us was to be found among the Romans. It was a slack and easy time since most of the plowing and sowing were over, and many festivals were held. We were especially interested in the Saturnalia in honor of Saturn because it lasted over the date that we celebrate for Christmas. All Rome went mad on a holiday. One reason

for rejoicing was that the lengthening of the days would come after the winter solstice.

There were games and calls on friends and exchange of gifts. Candles, often given as gifts, were thought to refer to the return of the sun. Evergreen trees, being a symbol of life, were decorated with images of Bacchus.

Kenneth and John made for the December float an evergreen tree from paper and wire and used with it two tall red candles.

The name Janaurius or January is taken from janua, meaning a door. The month was named in honor of Janus, the god of doors and gates, and all beginnings of every kind.

Longfellow in his poem about Janus furnished the atmosphere we sought:

"Janus am I; oldest of potentates;
Forward I look and backward and below.
I count, as God of avenues and gates,
The years that through my portals come
and go."

The good feeling of December was noticeable in this month; on the first day of the month, calls and gifts were again exchanged. Dean and Lawrence made a cut-out of Janus, with two faces. In one hand he held the Roman number 300 and in the other 65. After we had gone through eleven months of celebration with the Romans, we were quite prepared to enter with them into the purification month. The Latin word februa, to make clean, gave the name to the month.

With them it meant to clean the slate of any acts, unworthy or displeasing in the sight of the gods or the dead relatives. The new year of sowing and reaping was close at hand and they tried to clear away any influence that might interfere with a successful year.

The Lupercalia and Parentalia were the most important festivals. At the latter festival they decorated the graves of their ancestors and ate food there. The Lupercalia, or wolf festival, named for the wolf that cared for Romulus and Remus, was held at the cave where the royal twins were supposed to have been left.

A goat and a god were sacrificed and two youths of high rank had their foreheads smeared with the blood of the sacrifice. Strips called "februa" were cut from the hides of the animals and every woman that the company met as they went around the Palatine hill was struck with them. This was a sign of insuring fertility by driving out all evil influences.

Wayne and Mary Jane were as thorough in their planning as the Romans were in their rites. The cut-outs for the float consisted of the two youths, the dog, the goat, the wolf. The foundation for all our floats was cigar boxes, which were cut into various shapes to suit the fancy of the children making them.

In our reading we found that many wealthy Romans kept wonderful private menageries and the animals from them were used only for parade purposes. This suggested our using various animals which had no other excuse for being except that they made the parade more interesting, gave units of varying heights and helped to make the parade four miles long as measured by our milestones.

Since the parade was on the way to the temple of Mars, William and Earl were not happy until they had supplied a white and gold temple. And they followed the Roman's idea of comfort and conveniences for travelers by having the milestones tell the number of miles to the Temple of Mars as the parade made its way along the Via Sacra. In order to start it off right, the parade was to pass between two golden eagles, the Roman standard, placed at the head, and of course there were chariots with prancing horses at the beginning and the end of the parade.

Geography supplied the real reasons for the change of seasons; decimals and Roman numerals took on new meaning for us in the arithmetic class; the only place invitations could be properly prepared was in the composition class; the literature class read beautiful selections about the myths, and music and physical training furnished the climax to our demonstration in the May dance.

When a demonstration in the community room was decided on, invitations were sent first to our mothers because the Romans did such honor to their mothers. Since the college of Pontiffs was made up of those who had charge of all bridges over which the religious processions passed and had charge of all matters pertaining to the calendar as well, we decided to have the entire class, dressed as Romans, seated on the stage, as a College of Pontiffs. The head Pontiff or Pontifex Maximus wearing a crown of oak leaves was master of ceremonies.

In order to make the whole matter plain to

our guests, we had introductory talks on our reasons for choosing a parade, Our Interest in a Roman Festival of Months, The Calendar, Roman Roads, Via Sacra, Milestones, The Eagle, The Roman Standard, Roman Menageries, the Roman's Queer Newspaper. It does not seem to be generally known that in old Rome daily events of interest were written on wax tablets and displayed in public places.

Tables were placed across the front of the community room, the strip of paper through the middle of them representing Via Sacra. As each two children were called by Pontifex Maximus, they responded by explaining and showing their contribution and placing it in the parade when they had finished speaking. When the parade was finished, the children cleared the stage and the girls returned with lyres and garlands and gave the Roman May dance in honor of Flora. The whole demonstration required forty-five minutes. Five dollars would cover the cost of materials, not including the costumes. The nature of the project furnished an excuse for much color, and the arrangement for harmony and accent in the assembled parade became a vital art problem; of course the entire parade was a constant demand for skill in drawing and ingenuity in construction. The children learned to give and take and as long as the gold paint flowed freely, everyone was happy.

We are quite too ready to laugh at all the ceremonies of the ancients in the worship of their gods; but we want to believe that our Five-A group felt that there was a spirit of reverence in the worship of those ancient people, a reaching for help to a finer and greater power than they were.

We wish to acknowledge help from the following sources:

- %
- OLD WORLD BACKGROUND TO AMERICAN HISTORY, Harding
OUR ANCESTORS IN EUROPE, Jennie Hall
THE PRIVATE LIFE OF THE ROMANS, Johnston
THE FESTIVAL BOOK, Jennette Emeline Carpenter Lincoln
MYTHS OF GREECE AND ROME, Guerber
WHEN MANKIND WAS YOUNG, *Saturday Evening Post*, November 6, 1926
GENERAL HISTORY, Myers
ROMAN FESTIVALS, Fowler
THE ROMAN CIVILIZATION, A. F. Giles



BRUSH DRAWINGS BY THE JAPANESE MASTER HOKUSAI

The School Arts Magazine, June 1928



THESE PAGES BY HOKUSAI ARE GOOD SUGGESTIONS FOR TREE PAINTING BY CHILDREN WHO WORK ON THE LARGE EASEL PAPERS

The School Arts Magazine, June 1928



TREE PICTURES SIMPLY BUT COMPLETELY EXPRESSED

The School Arts Magazine, June 1928



TEACH THE LITTLE FOLK TO PAINT TREES LIKE THESE WITHOUT ANY ATTEMPT AT GREATER DETAIL.

The School Arts Magazine, June 1928

A Thrift Project

ALICE STOWELL BISHOP

Supervisor of Drawing, New London, Connecticut

A THRIFT Week frieze in each of the fifth-grade rooms was a new problem and a change from the usual posters which are used to commemorate thrift week in the New London, Connecticut public schools. The children collected pictures of automobiles and people to use as reference material and work was eagerly begun.

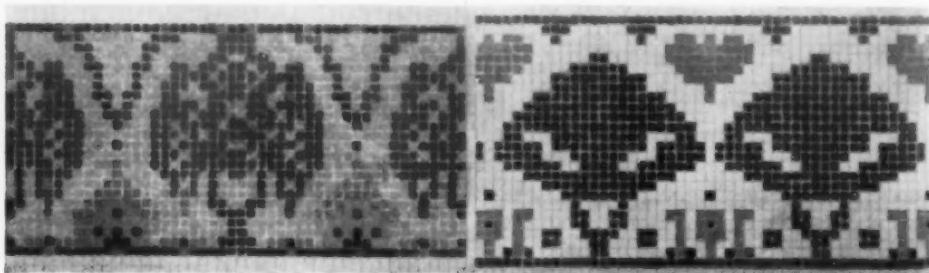
The boys, of course, inclined to the drawing of autos and some very excellent ones were made. Each room was allowed to carry out its own ideas, and in addition to autos and people, we had trolley cars, horses, trucks piled with money bags and even an elephant with a dollar sign, all hurrying to the savings bank.

When all were drawn, and bright colors crayoned on the various objects, we took 12- x 18-inch bogus paper sheets and pasted them to make a long strip which filled the space selected for the frieze. A band of brown construction paper was pasted at the lower edge of this frieze to give a foundation of ground for the procession to rest upon and a bank door, drawn and pasted, with the traffic coming toward it from both sides.

The "grown-up" children, money bags, etc., were all crowding around the door in their eagerness to deposit their money and the entire border was made quite festive by the bright flags and balloons flying from all the autos, and carried by some of the people. These flags had dollar signs or the word "save" on them and in one room figures of four children were pasted in a row, each carrying a bright balloon with a single letter, the whole spelling S-A-V-E.

In finishing the project we laid the border on the floor directly below the wall space where it was to be placed and as many children as could work without crowding, were stationed in a row, with newspapers to kneel upon, and each pasted their assigned section.

By this method the work was completed very rapidly; several boys standing on stepladder and chairs lifted the frieze and tacked it into position. The interest was very keen, each room being anxious that theirs should be the best, and great pride was displayed in the finished work since everyone had some part in it. We felt that it had all been quite worth while.



TREE BORDERS BY UTAH UNIVERSITY STUDENTS UNDER RUTH HARWOOD, TEACHER

Civic Conscience, Personal Conduct, and Moral Attitudes, in Elementary School Art Classes*

JESSIE TODD

Supervisor of Art, University of Chicago, Illinois

HOW shall we teach the learning product? The essence of direct teaching is this:

Pretest	
Teach	
Test Teaching Result	
Reteach	
Retest	

and so on to mastery. In the illustration just given, the pretest will be this. We will ask the children to draw a picture. Some of the pictures will have carrying power; some will not have it.

The next step, then, will be to teach the children how to give the picture carrying power. Sometimes the children can go over some parts of the picture with black crayon. We can show them how to do this to the pictures which were failures. They will be delighted when they see what this darkening of some parts has done for the pictures.

To test the teaching result we will get some papers made in geography by these same children. These papers will show whether the children have learned to make pictures with carrying power. Some children will need to be retaught and then retested. We will keep on until all, or all but a problem case have attained mastery.

A child either knows how to give the picture carrying power, or he does not know it. We cannot say that he partially knows it. There are no degrees in the learning of it. It is something which he has or has not.

Some people confuse the learning unit with performance. It would be possible for the children to draw pictures in a certain lesson and achieve this carrying power. The next day they might succeed too, because the lesson had been carefully planned by the teacher. A teacher might conclude that because the children did each lesson correctly, they were

learning. As we have said in the paragraph preceding, the presence of the learning product needs to be tested and retested. We can do this by looking at drawings made outside the art class and at drawings made several years apart.

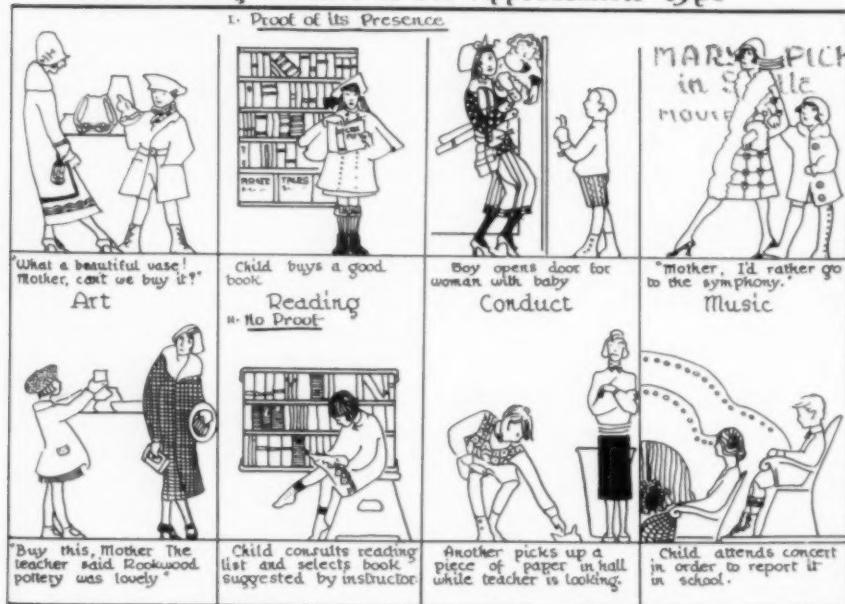
The lesson learning perversion on the part of the child is the mistaking of what he does in the classroom for what ought to come out of the classroom. Instead of saying, "Here is something I must learn," the student says, "Here is something I must do." The learning product has to have the volitional attitude as well as the intelligence attitude. The accompanying illustration is an attempt to show this. The children on the right hand side of the page have the learning unit. The boy at the top of the page on the left side has confused the learning with performance. Each day he tries to remember what the teacher says. He learns his lesson. The other children on the left side of the page have perversions.

Let us see what the primary adaptations are. An adaptation which is fundamental to any systematic control of personal growth is a primary adaptation. The adaptation is so critical that when it is once made, it carries a lot with it.

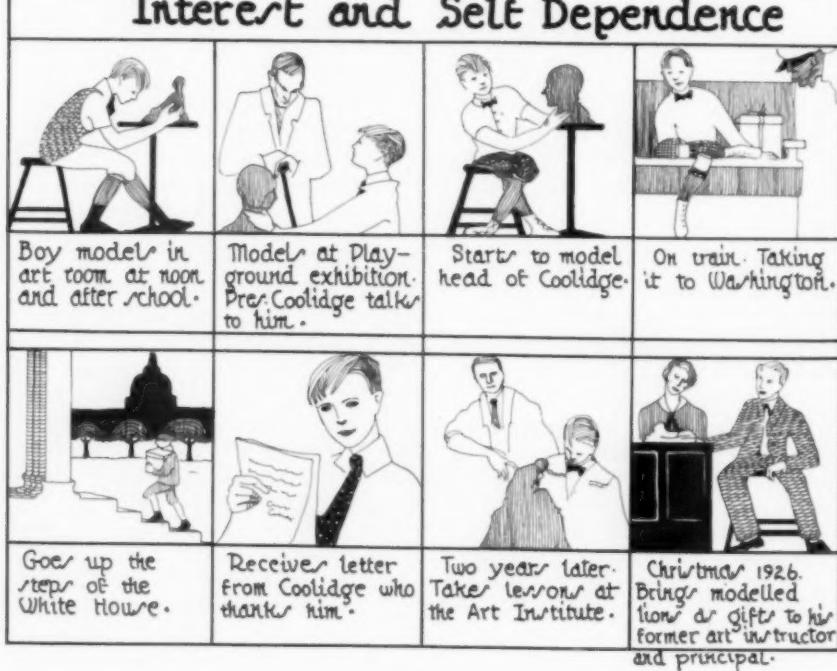
In the preschool child we have walking, talking, and obedience. These personality adaptations carry the whole world with them. If the child has learned by the time he enters school what is prompt, unquestioning obedience he will be a different personality from the one he was before he knew this. By this obedience we do not mean acting after he has been told why it is important that he should do something, but rather, acting the minute he hears the words of the person asking him to do something. For example, if the mother says, "John, come here," the child should act immediately. We cannot explain this better than by quoting from Mr. Morrison:

*The first part of this article by Jessie Todd appeared in the September, 1927, issue of *The School Arts Magazine*.

The Learning Product in the Appreciation Type



Interest and Self Dependence



"Children and youth learn from experience, and they are not likely to learn the blessings of good order unless they can experience good order. Such experience comes normally out of rational obedience to the older generation. If the older generation, whether parent or teacher, gets no farther than the maintenance of obedience as a tribute to its own self-love, only the docile and unventuresome will profit and these only in a spurious and undesirable fashion. If it convinces the youth of the necessity and dignity of good order, even though it be through the exacting of obedience, it achieves a real educational product."

Children become absorbed in doing the things they like to do. "One of the major obligations of the school is to train the pupil into the capacity of voluntary application to learning which is not in itself initially interesting." Sometimes the pupil who is not interested at first, becomes really interested as the subject matter becomes interesting. When the children come from the first grade they all scribble when they make pictures. As time goes on the teacher tries to get them to make the pictures more orderly. As each day goes by, a few

children are added to the list of those who no longer scribble. There are always some who have to be made to draw a composition that is not a scribble. Sometimes the teacher dictates this composition. After the children have had the experience of drawing the picture in a way that is not scribbly, they really want to do it that way afterwards. It results in sustained motivation arising out of genuine interest. The ultimate result is abiding and general intellectual interest and educational self dependence.

The school and home must see to it that the child has an experiential background. When I had supervisory work in art, the superintendent often brought out the following point in discussing with me the work of different teachers. The children in the rooms where a great deal of drawing and handwork was done in relation to geography and history work really acquired the geography and history adaptation, for the experiences they had in doing things made them really live the parts of the people they were studying. The children built the Parthenon in clay. Before they could build it, they had to know the dimensions, the comparative size of the parts and where the statues were

Interest and Self Dependence

In sixth grade art class... Absorbed in drawing.

Boy phoning teacher. Ask if she is going to school Sat. Wants cardboard.

Boy carrying old cardboard home.

Working at home late at night...

**One Year Later
The Result**

placed. The using of this information in actually constructing the Parthenon made this information a part of their personalities. They were changed into different people. In these rooms, the children drew pictures of the Greek people.

It is one thing to read about the dress of a people. It is another thing to draw them. Those of us who have tried this know that we often have to read the account several times before we have a mental picture good enough to translate into a picture on paper. In the rooms where the children did not do construction work and drawing in geography and history, they often had the lesson learning school.

In the rooms where the handwork and drawing were done in working out history and geography problems, the children had many social adaptations. Let us list some of them:

1. Personal self dependence.
2. Participation in group activities.
3. Emergence from infantile egoism.
4. Sense of fair play.
5. Sensitiveness to group opinion.
6. Sanctity of a promise.
7. Sense of responsibility of group welfare.

Let us take another example in which handwork and drawing make a subject vital. We will take community life in third grade. Let us say that the children are studying Vikings. As we see the children moving about the room, working in committees, consulting each other about this and that, we know that they have the social adaptations. They have also the intellectual adaptations, reading and written expression. We see a group of children who are confused about the construction of the Viking feast hall. We hear one child say, "I'll see if I can find out about that in one of these books." In another moment he is ab-

sorbed in the book. He has the reading adaptation. He knows that by reading he can get information to help the group in the construction of the Viking feast hall. He jots down some statements as he reads. He has the handwriting adaptation. In both the reading and writing he is not conscious of the words. He sees beyond the words to the thought.

If we visit this group several days while they are working on the construction of the Viking feast hall and boats we will discover that some children have the number concepts. We hear one say, "That has to be one-third of this." We watch him and he really makes it one-third the length of the other. In observing the children we notice which ones have the number concepts and which do not. We see some children combine numbers to make other numbers, recognize common measures and common geometric forms. We do find some however who do not have the number concept. We are surprised to see that Johnny who can deal with figures in Arithmetic class has no conception of what the two really stands for. The handwork done in community life period has given us an opportunity to discover this.

In the building of this Viking feast hall and boat the children make use of some of the five hundred eighty number bonds. We used to think that the child who knew that one plus two equal three, knew also that two plus one equal three, but we have learned that these are two different combinations for him to learn.

In this paper we have shown that education is a process of individual development and adjustment. We have described the true learning product. We have contrasted it with performance. We have said some things about the primary adaptations. Whenever possible we have taken illustrations from the subject, "Art in the School."



A Leaf Design for a Bag

JANE REHNSTRAND

Head of Art Department, State Normal School, Superior, Wisconsin

THE leaf shapes of our common trees are delightful to use for designs. We made a large collection of all the leaves available in the fall. Some of these were pressed and mounted, some blue-printed, and others sketched. Our design problem was a bag for shopping or general use. The bag was to be made of black oil-cloth and decorated with felt.

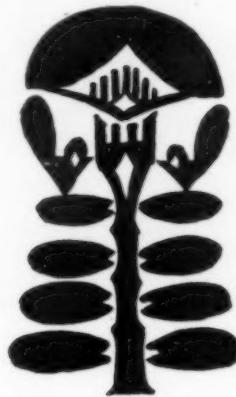
First we cut three oblongs (Step I illustration) that were well proportioned. The largest oblong was folded in the center and a pattern was cut. The pattern was to resemble a leaf. We were careful to have the largest part of the design either above or below the center. The bottom of the bag was shaped like the top of the leaf. The top of the bag was made large so as to be practical.

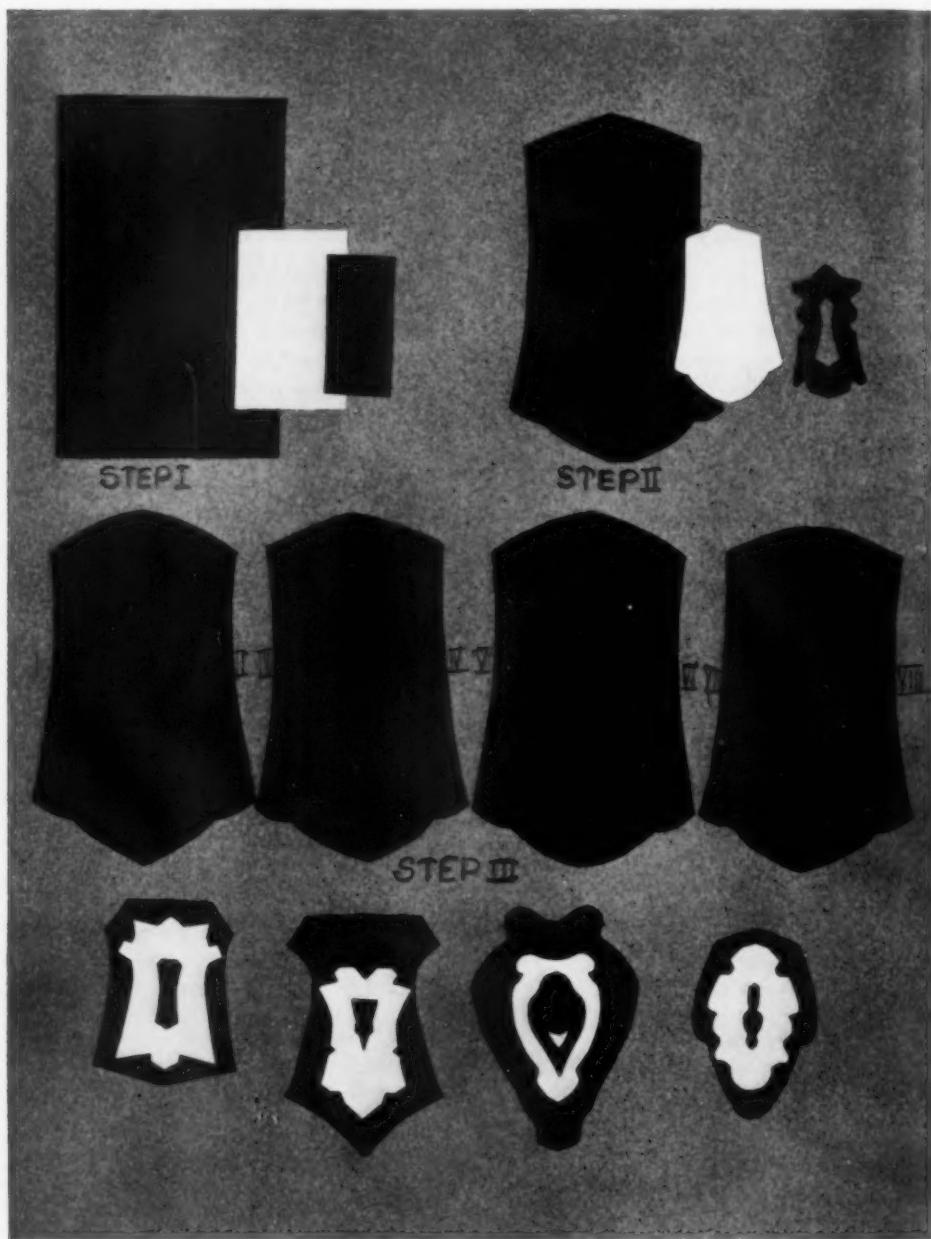
To make the design motif the middle sized oblong was folded in the center and cut the shape of the pattern of the bag. The outline of this shape was varied by

cutting out oblongs, triangles, half circles, etc., until a pleasing shape was obtained (Step II). The smallest oblong was also cut like the pattern with variation of edges and a large form cut from the center also (See III, II).

The three forms were laid together as shown in the illustration. We were now ready for the felt and oilcloth.

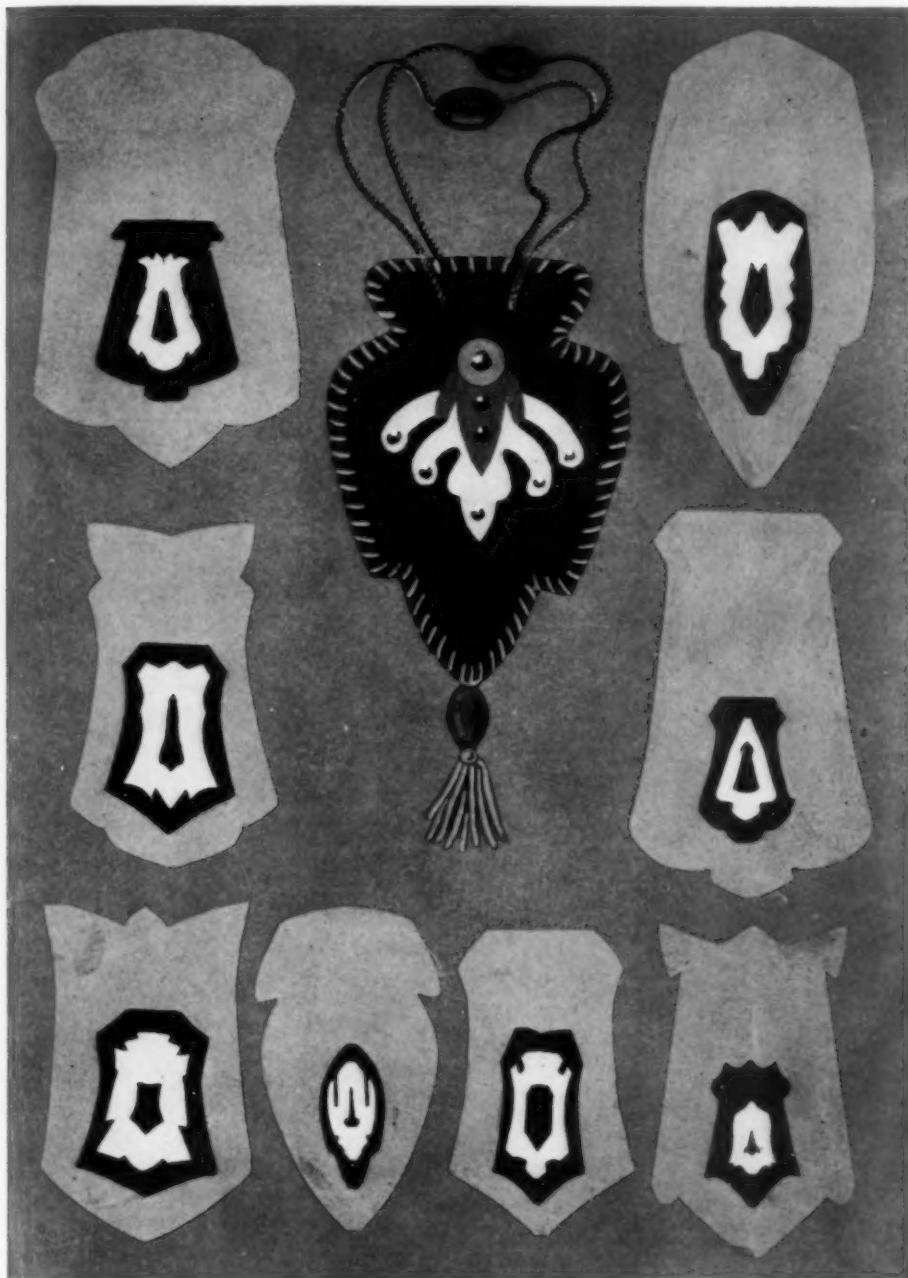
Eight pieces of oilcloth the size and shape of pattern were cut, four for the lining and four for the bag. These we placed together in twos, the wrong sides of material facing each other. Before overcasting the bag together, as shown in illustration (Step IV), the design cut from bright colored felts was applied on the oilcloth with lazy daisy stitch or French knots, using yarn. Yarns to match the felts were used to overcast the bag together. See illustration Side II stitched to Side III, IV to V, VI to VII, VIII to I. Holes were punched at the top of bag and cord inserted and our bag was complete.





THE FIRST STEPS IN PLANNING SHAPES FROM TREE LEAVES FOR A BAG DESIGN

The School Arts Magazine, June 1928



THE BAG DESIGN AND FINISHED BAG AS DESCRIBED
BY JANE REHNSTRAND ON THE PRECEDING PAGES

The School Arts Magazine, June 1928



A NORWAY PINE SKETCHED BY JANE REHNSTRAND, AN ART TEACHER WHO EXCELS IN SKETCHING, PAINTING, AND ETCHING TREES IN ALL THEIR MOODS AND SEASONS

The School Arts Magazine, June 1928



JANE REHNSTRAND
HEAD OF ART DEPARTMENT
WISCONSIN STATE NORMAL**

With Our Contributors

A Who's
Who in
Art
Education



■ Miss Rehnstrand
Bags a Tree Sketch ■

"WHEN in doubt use violet!"

The occasion was Class Day Exercises at the State Teachers' College, Superior, Wisconsin. The seniors were entertaining their friends with reminiscences and impressions of their school days. The faculty was on the carpet and students impersonated their favorite teachers. Appreciation was keen when this interesting young woman, sketch pad in hand, came to the front with: "When in doubt use violet!"

Miss Jane Rehnstrand, art director at the college, was to that class what she has been to others and is today, an inspiration and a guide. School activi-

ties center about the art room. Faculty and students alike go to Miss Rehnstrand, sure of sympathetic help and suggestion, whether it be the school annual, a Kiwanis dinner, the Junior Prom, a club tea, a room decoration or a flower arrangement. One day a clerk in a downtown store remarked upon her influence when students chose materials for one use or another.

Miss Rehnstrand, like all true artists, is very modest, yet her personality is felt always. She is not particularly fond of teas, but loves the out-of-doors; trees smile for her. She wanders with sketch pad in hand on faculty picnics as well as

with close friends. She sees pictures everywhere and when she draws becomes so absorbed that friends, mosquitoes, lunch and rest are forgotten. Yet we know that she has some of the frailties of her sex because she is such an excellent back seat driver, and she is afraid to go home alone in the dark! She is always losing checks, receipts, clippings and keys. When called to account she remarks, "Never mind. It'll turn up," and strange to say "it" does.

Miss Rehnstrand is an energetic person and an excellent organizer. She is never for one moment idle. Her hobby at present is doing etchings and collecting vases, and she hopes some day to have a wild flower garden. She has taken work at Columbia University, Chicago Art Institute, Lewis Institute, Minneapolis School of Fine Arts, Applied Art School, Chicago, and a European Study Tour under the direction of four leading art instructors. She has studied with such artists, as Arthur W. Dow, Irving Batchelor, Alvah Parsons, Knute Heldner and Pedro Lemos.

Although Miss Rehnstrand was born in Eau Claire, Wisconsin, she has spent most of her life in Superior, "by the shining big sea water." It is here that she has taught in the grades, high school and teachers' college. The college is very proud of its artist teacher and was happy to honor her a year ago at an exhibit tea, realizing the interest of her many friends. The pastello sketches

exhibited were chosen from a collection prepared for a display at Leland Stanford University. At the first Art Exhibition of the Arrowhead Country held this winter, Miss Rehnstrand received honorable mention with a pastel sketch of tall birches at Billings Park. I quote Knute Heldner on this exhibit: "Jane Rehnstrand has four finely executed pastels all showing a true understanding of that medium's particular limitations. Her draftsmanship is excellent, with a strong feeling for form and somber color."

At Teachers' College, Superior, in the Music Hall hangs one of Miss Rehnstrand's pastellos presented to the school by its faculty. It is a study of trees of our own beautiful region. Miss Rehnstrand has done studies in Europe and in Western United States also. These are her remarks on our own virile northwest:

"Superior and the surrounding country offer unlimited material for sketches. The rocky shores of Lake Superior, the sea gulls and the big lake, the many small lakes bordered with rugged pines, the rolling hillsides with groups of birches, sandy beach and sand dunes of Minnesota Point all have their charm in beauty, color and varied line. Follow the bay front from Allouez around Tower bay slip and up the St. Louis River to Fond du Lac and you will find material for hundreds of sketches."

JOANNA TEERINK

Swinging on a birch tree
To a sleepy tune,
Hummed by all the breezes
In the month of June!

—Lucy Larcom

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(Concluded from page 76)

more clearly, and furthermore show the nature sketches completed to illustrate not only the line application but also the color application.

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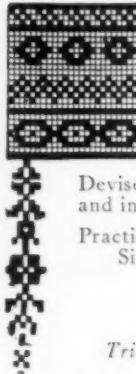
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Schools for the Indian Children

(Concluded from page 149)

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The Possibilities of Paper-Cutting in Illustrating Thanksgiving Themes

(Concluded from page 182)

goings and their lives in general, as vividly as possible. Following this they are introduced to the Dutch children.

Then comes the story of the *Mayflower* and its little band. Make the story of the first winter as suggestive as possible. Do not emphasize the suffering but rather the bravery. Tell them of the coming of spring, the planting of grain, and best of all, the story of that first Thanksgiving.

Indians

(Concluded from page 186)

cuttings—a fire, a feather, a piece of pottery, and on the cover there is opportunity for cutting letters to form the title—"Indians."

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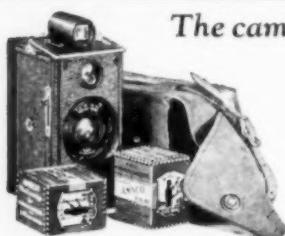
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(Concluded from page 257)

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THIS college of the arts and crafts, located in the famous Bay Region of California, offers courses leading to the Bachelor's degree in Applied Arts, Fine Arts, and Art Education.

21st Annual Spring Term

opens January 2, 1928

Write for illustrated catalog.

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(Continued from page x)

and Harvey Wiley Corbett, ex-president of the Architectural League, will judge the entries.

In the professional class, the first prize is \$300, the second prize is \$200, and the third prize is \$100. For the first time a special prize of \$250 is offered in the professional group for Straight Carving, which is defined as "work cut or carved with a knife, no other tool used."

The amateur section is divided into three groups—one for advanced amateurs, with first prize of \$150, second prize of \$75, third prize of \$50 and five honorable mentions of \$15 each. While this classification has been created especially for advanced amateurs over twenty-one years of age, it is an open competition and anyone not a professional may enter regardless of age. In the senior group, for those over fifteen and under twenty-one years of age, the first prize is \$100, second prize \$75, third prize \$50, fourth prize \$30, and ten honorable mentions of \$10 each. In the junior group, for those under fifteen years of age, the first prize is \$25, second prize \$20, third prize \$15, fourth prize \$10, and ten honorable mentions of \$5 each.

Entries for this year's competition should be sent after February 1, 1928, and before May 1, 1928, to the National Small Sculpture Committee, 80 East 11th Street, New York City, from whom entry blanks and further details may be secured.



WE HAVE RECEIVED two sets of postcards from Dr. Wilhelm Viola, General Secretary of the Austrian Junior Red Cross, which are reproductions of original drawings by the children in Professor Cizek's Juvenile Art Class in Vienna. One set of ten cards is designed for Christmas and the other set includes nature designs and children's interests. The cards have already found many friends in America. They are worthy of far greater circulation because they represent the excellent instruction which children are receiving under Professor Cizek, help the great Red Cross Movement, and are in themselves beautiful gift cards. Orders may be sent to Austrian Junior Red Cross, Vienna I., Stubenring, 1.

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Sept 26, 1927 to May 23, 1928

FOR CATALOGUE ADDRESS

J. H. Gest, Director

ART ACADEMY CINCINNATI



Birds in Pencil

by FRANCES M. BEEM

Let us take our pencils and sketch a blue-jay. How will we sketch it—in a nest? on a limb? with a solemn face? or with the head perked up with interest? Natural questions, not ordinarily easy to answer, but Miss Beem answers them with these 8 plates, showing the Robin, Canary, Wren, Parrot, Sea Gull, Chickadee, Blue Jay, Eagle, and Sparrow.

With the eight plates is enclosed a folder of discussion and instruction by Miss Beem about conducting classes in sketching with the pencil as the medium and birds as the subject.

Price, 75 cents postpaid

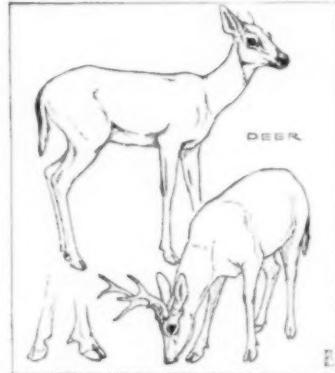
Animals in Pencil

by FRANCES M. BEEM

How do you draw a deer? Will it be a doe? Where will we begin? At this point these 8 plates come right in and take the burden from your shoulders. Here they are ready to study and place before the class before one pencil line is drawn. These animals are shown for your class work: Elephant, Goat, Monkey, Camel, Bear, Deer, Tiger, and Lion.

Miss Beem's instructions printed in folder form are written to assist you in presenting animal sketching with pencil to your classes.

Price, 75 cents postpaid



Oriental Decorative Designs

by PEDRO J. LEMOS

From the mystic East—India, China, Japan, Persia, Java—come these 260 design motifs, ready to use in class. These designs are shown on 28 plates; four of the plates show the designs in full color, and to explain and also to use them as class problems Mr. Lemos has written a four-page folder to assist you.

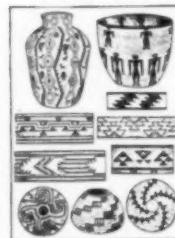
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Indian Decorative Designs

by PEDRO J. LEMOS

Here is a real Indian detour with Mr. Lemos as a guide. With these 28 plates as your guide-book, you are taken on little journeys to the 12 tribes of Indian design showing 300 different design motifs. Included with these 28 plates is a 4-page folder of instructions and problem outlines.

Price, \$1.50 postpaid



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THROUGH THE INITIATION of the National Academy of Design and the Architectural League of New York, committees of fifty-two organizations are now able to work through an Arts Council, New York City, as a medium for co-operation, information, and service. Purely educational in character, it is sponsored by museums, schools, societies, and settlements, with the aim and purpose of taking the arts to the people; to encourage and help establish better facilities throughout the Metropolitan District, for the presentation of these three great arts—design, drama, music.

The Arts Council hopes to be instrumental in procuring the same value to the community in these Art Groups, or Centers, as the building of the branch library promoted the habit of reading good books, and placed the best in literature within reach of the average home and family.

Its first activities have already demonstrated its usefulness. A series of lectures organized by the Council on the subject of "Art in the Day's Work" given by Gerrit A. Beneker, painter of the laboring man, and industrial subjects, has reached nearly six thousand men, women, and students, who requested his presentation of the influence that art has come to bear in relation to industry.



WORKERS IN THE MANUAL and industrial arts will find the catalogue of Hammacher, Schlemmer & Co., 133 Fourth Ave., New York, N. Y., a handy book of reference. It is a most complete, well-printed volume of 762 pages, listing a hundred thousand items in the hardware trade, for commercial and educational use.



SPEAKING OF TOOLS, Charles F. Bingler Sons at 182 Sixth Ave., New York, N. Y., are distributors for London Addis linoleum and wood block carving tools, put up in kit form for schools.



THE SIXTH INTERNATIONAL CONGRESS on Art Education is to be held in Prague in August, 1928, at which time will be celebrated the tenth anniversary of the Czechoslovakian Republic.

The First International Congress on Art Education was held in Paris in 1900; the second in Berne, Switzerland, in 1904; the third in London in 1908; the fourth in Dresden in 1914; the fifth in Paris in 1925. It is hoped that an invitation will be extended to the Congress to meet in the United States in 1932.

KERAMIC POTTERY KILNS

for SCHOOLS & COLLEGES

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TEACH MODERN METHODS of FIRING CLAY-PRESERVE WORK of STUDENTS

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**CHRISTMAS CARDS
FOR HAND COLORING**

UNUSUAL DESIGNS BY LEADING ARTISTS

25 Charming Christmas cards \$1.00 86 Special X-Mas cards and
folders, envelopes to match. All different. \$3.00

Such cards should sell for 10 cents each and up when colored. Many
are earning extra Christmas money doing it. Send for assortment now.

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An international organization of artists and craftsmen.
Catalogue showing many designs on request.

**One Thousand Correct Color Combinations
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In connection with this Congress a great international exhibition of school and student work is set forth. The United States has been asked to show through this medium the contribution to American art which is being made by new Americans who have come here within the past twenty-five or thirty years—children's work in the Polish, Armenian and other foreign districts of our cities.

Among the questions to be discussed at the Congress in Prague are "The Arts and Crafts Situation and its Relation to Industry," and "The Contribution of Individual Nations, through the children, to the Creative Art of the Future of the Different Countries."

Membership in the Congress or International Federation—for it is a Federation which conducts the Congresses—may be taken out by individuals who are interested in art. The membership fee is \$3.00, and such entitles to all the bulletins and announcements, as well as to admission to the sessions. These fees will go toward financing the American exhibition. The American committee in charge comprises Royal Bailey Farnum, Director of the Massachusetts Art School, Boston, Mass., and a member of the Board of Directors of the American Federation of Arts; C. Valentine Kirby, State Director of Art in Pennsylvania, Harrisburg, Penn.; and Prof. George J. Cox of Columbia University, New York, N. Y. Applications for membership accompanied by checks may be sent to any member of this committee or to the office of the American Federation of Arts.

Arrangements are being made for two educational tours from America to Prague—one by the Bureau of University Travel, with Lorado Taft as lecturer; the other by the Temple Tours, with Henry Turner Bailey as lecturer. Both of these tours have been endorsed by the American Federation of Arts. Information concerning either or both can be obtained through the Secretary of the American Federation of Arts, Miss Leila Mechlin, Washington, D. C. Members planning to visit Europe in 1928 will do well to include Prague on their itinerary. As the groups in the two special tours endorsed by the American Federation of Arts are limited it would be well for those who wish to join either to send in their names as soon as possible.



HAVE YOU READ that great production of Floyd W. Parsons, "A Tale of Yesterday, Today and To-

morrow," written on the occasion of the One Hundredth Anniversary of the Joseph Dixon Crucible Co.? It is "a recital of business victories and tribulations and setting forth a business philosophy that has brought the Dixon Company through a hundred years of service."

There is meat in that story for every hungry man; inspiration for the despairing; joy for the joyless; hope for the hopeless; and courage for all who are about to give up.

It is written in the Floyd Parsons style—the man who has told us so much about American business methods, and the author of "Everybody's Business."

One hundred years of successful business life is glory enough for most concerns. The Joseph Dixon Crucible Co. has the congratulations of every person in our country who has ever heard of them—and who has not?

And Floyd Parsons has done a remarkably fine service—to the Dixon Company and to all who read his story. It has been published in an attractive booklet in two colors, deckle edge, overhang, etc., which can probably be had for the asking.

The SCHOOL ARTS MAGAZINE takes pride in the fact that the Joseph Dixon Crucible Company carried an ad. in the very first issue of THE SCHOOL ARTS MAGAZINE (at that time the *Applied Arts Book*) and that with but few exceptions their ad. has been in every issue since.



THE PERRY PICTURES COMPANY has made a notable contribution to the architectural beauty of the city of Malden and exhibited the result of good business sagacity and devotion to a vision, in its new home completed and occupied in June last. With ceremony without pomp, in the presence of friends from far and near, by felicitation and flowers, the remarkable development of a very modest enterprise was suitably recognized when the new home of the universally known art headquarters was dedicated. The Perry Pictures have become household and schoolroom necessities. They have brought pleasure and inspiration to untold millions. In new surroundings, created to inspire a love for the beautiful, convenient and comfortable for workers and visitors, The Perry Pictures and the founder, Mr. Eugene Ashton Perry, should be very happy, as all are who rejoice in such prosperity.



DID YOU RECOGNIZE this number of THE SCHOOL ARTS MAGAZINE in its new dress? The editor and publishers will appreciate comments on the new arrangement and color scheme of the cover. We hope you will like it. The October cover will be even more colorful.

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International Congress for Art Education, Prague, 1928

The American Committee for the International Conference of Art Teachers, to be held on Monday, July 30 to August 5, 1928, at Prague, wish to bring to the attention of all interested in American participation the opportunities that exist for making the American exhibit a worthy record of the country's progress in art education.

The exigencies of space demand that the work shown be confined to a comparatively small exhibit. For this reason it is proposed that the number of cards submitted by any one institution be proportioned to its size and the importance of the centre it represents.

Exhibits will be accepted upon this basis, subject to the Committee's right to reject work that for any reason may not prove suitable. Such work comprising Drawing, Painting, Graphic Arts, Design, Lettering, etc., will be grouped together and shown as a National Exhibit.

A further selection, concerned with methods of teaching, outlines of courses, and curricula building will be sent for display with a group of similar exhibits from European countries. A small proportion of the work will consist of industrial art and craft work—pottery, textiles, carving, metal work, etc.

The complete exhibit will be shown at the Eastern Arts Convention at Hartford, Connecticut, in April 1928, after which a final selection will be made and sent to Prague.

The Committee is particularly desirous of obtaining representative work from important institutions in the great centres of industry, from schools whose work has obtained general recognition for its educational value, and from teachers who have developed their work along progressive and original lines.

It is hoped thus to assemble a thoroughly attractive and stimulating exhibit, showing in graphic form the outstanding features of art teaching in America. A further notice giving details will be published later, but all who intend to submit work should write to the Exhibition Committee; Fine Arts Department, Teachers College, Columbia University, New York, N. Y.

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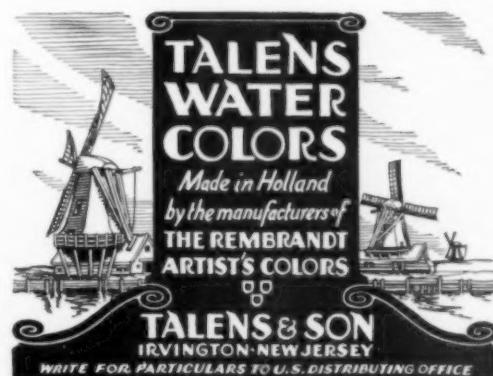
Many designs on Cards and Folders for children of all grades to illuminate with crayons or water colors. Very popular in many schools for several years. Children love to do this work—they play, work, and learn at once.

Circular and samples, 2 cents

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EXPANDING THE FIELD. R. J. Fullam, Director of the Art Department of the St. Cloud, Minn., schools shows a progressive originality which is worthy of emulation. He has correlated the work of the departments of art and manual arts, giving the students the opportunity to work out problems which lend themselves effectively to window display or decoration. He then obtained the co-operation of the



Interpretive Costume Design

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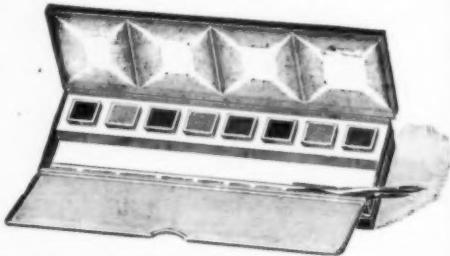
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Sample plates on request
Send for circular on Christmas greeting cards to color and sell

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INCORPORATED
Everything for the Artist
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Write for price list

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Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers

local merchants in allowing the students to display their work in the windows of the down town stores. An interesting and attractive display was made and arranged by high school students and was generally conceded to be one of the best window displays St. Cloud has ever had. This entire display was made and arranged by high school students and includes magazine racks, wall racks, sewing tables, etc., decorated pottery and textiles, objects of art carved from Ivory soap, relief decorating, carved screens and frescoes at the back and sides, and the whole artistically backed by an unusually brilliant poster display done with The American Crayon Co.'s Prang Tempera paints.

Mr. Fullam has now gone a step farther. This year marks the forty-fifth anniversary of the Frandel Department Store, in St. Cloud, and he has obtained the consent of this company to allow the students to work up a window display featuring the styles from 1882 to 1927. All the decoration, including the draping and background effect will be made in the Art Department of the school. In addition to this the art department will also do the advertising in the local newspapers. All drawings for cuts will be made in the general form of newspaper layouts. The campaign includes five block ads running up to the grand opening with full page advertising.

The entire expense of both window displays and advertising will be borne by the Frandel Company.

In thus adapting its work to the needs of the community the practical side of the work of the Art Department is stressed and the public is brought into closer sympathy and understanding with the schools. It also stimulates the interest of the pupil and is an important factor in producing astonishing results.



CORRELATION OF HEALTH instruction and art work in schools is being encouraged by the Minnesota Public Health Association through annual health poster contests. The project was started last year and proved so successful, more than 1,000 posters being submitted, that it has been decided to make it an annual feature of the Christmas Seal educational work.

To insure fair competition, schools have been divided into three groups according to the type of art instruction available to pupils. More than 130 awards, all of which go to the school rather than individual pupils and which are articles useful to schools, have been announced for this year's contest. Two oil paintings, a playground swing and slide, and a school scale head the list of prizes, all of which have been donated to the state health organization by interested firms.

The contest will close April 2, 1928, and posters will be judged by a committee of leading school art instructors, and health workers. Public exhibits of the prize-winning posters are planned.

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MISS NANNIE M. SHELLART, supervisor of art in the public schools of Steubenville, Ohio, died September 28, on board the steamship *Patria*, on which she was returning to the United States after touring in Europe. An accident in France in early August, resulting in a broken hip, made hospital treatment necessary. The best surgical science was employed to reduce the fracture, but her strength was not equal to the shock.

For forty years Miss Shellart had been a teacher in the schools of her native city, several years of which she had been supervisor of art, being a graduate of the Art Institute of Chicago. Her fine personality, physical presence and high character won the high esteem of pupils and fellow teachers.

As an art teacher she ranked very high; not only was she qualified by natural gifts, but she used her vacation periods and her own resources to enrich her work by visiting art centers of Europe and America. The SCHOOL ARTS MAGAZINE is itself honored in this testimonial to the life and work of Miss Nannie Shellart.



\$3,000 FOR CREATIVE YOUTH. Beauty in door knobs, wall paper, porridge bowls, and other objects of everyday utility will be the aim of an important new group of industrial and fine art contests for American high school students this year, says Dr. William M. Davidson, superintendent of Pittsburgh public schools, and chairman of the committee in charge of Scholastic Awards, the annual competition held under the auspices of *The Scholastic*, the national magazine for high school classrooms.

The new contests, embracing hand metal work, pottery, book-binding, applied design in textiles, etc., and civic art, will supplement the already established divisions of the Awards in fine arts, literature, and community service. The contests in art will be sponsored by leading department stores, art leagues and school art supervisors throughout the nation, and will culminate next spring in a national exhibition of the prize-winning work at the Carnegie Institute, Pittsburgh, and other museums. C. Valentine Kirby is acting as chairman of the committee of school art supervisors planning the details of the exhibit.

More than \$3,000 in prizes will be offered to contestants in this year's competition. The Scholastic Awards, founded three years ago, have attained wide prestige as the only interscholastic contests in America in all branches of creative achievement for boys and girls. More than 16,000 manuscripts or other entries were submitted in the 1927 contest, the best of which were declared by the distinguished judges who served on the juries of award to be on a par with the work of competent professional artists and writers.

The closing date for the 1928 Awards is March 12. Complete rules and regulations may be obtained from *The Scholastic*, Wabash Building, Pittsburgh, Pa.



No. 9

The Jockey

Degas

ART APPRECIATION MINIATURES

must be faithful in color to that of the original paintings, or they are valueless.

Our Reproductions are Faithful

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Price 2c. in quantity. Write for complete list of

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For Art Clubs and Schools. Samples

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Basketry and chair caning are rapidly becoming very popular in the schools and in the home, as they are practical, interesting, easy to learn and to do. We sell materials of the finest quality, reeds, raffia, wooden bases, chair cane, Indian ash splints, cane webbing, wooden beads, braided straw, rush, willow, pine needles, books, tools, dyes. Send 15 cents for 65-page catalogue containing directions and illustrations of over 500 different articles.

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THE WORLD'S GREAT MASTERPIECES IN MINIATURE!

Three groups totaling 226, about $3\frac{1}{2}'' \times 4\frac{1}{2}''$, in colors of original canvas. Priced according to quantity as listed on folder, 3 to 2c each. Also a group of 12 designs for Textiles, Basketry and Pottery at 5c each. Send 35c for 10 assorted samples of the four groups with 8-page folder listing titles.

GEO. H. CLARK, 307 S. Franklin St., Syracuse, N.Y.



Feeding Her Birds

Millet

REPRODUCED for the first time, directly from the original by color photography, and thus the first accurate record of this popular and important painting available for reference and picture study. Available in finest color reproductions:

ARTEXT JUNIOR . . . $2\frac{3}{4}$ x $3\frac{1}{2}$ inches

ARTEXT PRINT . . . $7\frac{3}{4}$ x $9\frac{1}{2}$ inches

ARTEXTTRA PRINT . . . 16 x $19\frac{1}{2}$ inches

A list of 159 subjects of Artext Juniors will be sent with free samples to schools. Complete sample set of 159 Artext Juniors, sent postpaid for \$3.00. Study text with lesson plan, 75 cents additional.

A list of 3000 masterpieces of paintings available in Artext Print at 35 cents per copy, sent postpaid on receipt of 25 cents.

A list of 100 subjects available in Artexttra Prints, averaging in size 16 x 20 inches and published at \$3.00 per copy, is now ready for free distribution.

Teach Art Appreciation by means of good color prints, and insist on Artext publications, the only large collection of color reproductions made exclusively from the original paintings and under the direction of the museum authorities.

*Send 50 cents for special set of 25
Artext Juniors of Christmas subjects*

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THE SCHOOL ARTS MAGAZINE

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44 Portland St. Worcester, Mass.

THE ART ALLIANCE OF AMERICA announces a Poster Competition for prizes offered by the International Press Exhibition, Cologne, May to October, 1928. The purpose of the competition is to obtain a poster for this international exhibition which will show the Press in its entirety as a union of intellectual, technical and economic processes. The names of the committee on competitions—John Clyde Oswald, Ray Greenleaf, Richard F. Bach, Allen Eator—are alone sufficient to indicate the value of the enterprise, and should encourage many readers of THE SCHOOL ARTS MAGAZINE to enter the contest. For entry blank, conditions, and all information write to The Art Alliance of America, 65 East 56th Street, New York, N. Y.



THE ART EXTENSION SOCIETY announces that Mr. Raymond P. Ensign has become associated with that organization as educational director, to which he will devote most of his time. For the past five years Mr. Ensign has been dean of the School of the Art Institute of Chicago, a position from which he now retires. He will continue, however, as director of the Berkshire Summer School of Art and as adviser on art and design in education and industry.



THE PHOTOGRAPH OF MR. SARGENT on page 195 was taken by Miss Jessie Todd, his co-worker in the University of Chicago. Miss Todd posed for the figures in his last landscape, "Yggdrasil," upon which the photograph represents him at work.

International Congress for Art Education, Prague, 1928

FORTUNATE are members of the Eastern Arts Association who received a personal message from Mr. Lorado Taft, inviting them to join the party going to Europe in 1928. One is tempted to sign and return the application even though the wherewithal is not in sight.

Further desire is whetted to a keen edge upon beholding the faces of Mr. Taft together with those of Henry Turner Bailey and Augustus F. Rose which adorn the advertising section of this number.

Whatever may happen at Prague, when the conference on art education is brought into being, one is sure of a delightful journey to and from the conference under the experienced guidance of either of these well-known men. Seldom has such an opportunity been offered. Those who are arranging these great educational tours may find their chief labor in fencing with those who wish to go but for whom there is not room! Better send early reservation to the party of your choice.



THE ART ALLIANCE OF AMERICA, 65 East 56th Street, New York, N. Y., are the sponsors of two competitions which should interest many of our readers. The first is a Poster Competition to advertise the "Pressa" or International Press Exhibition which will take place at Cologne, Germany, next May. This competition closes December 27, therefore this announcement is too late for those who have not already sent in designs. The second competition, "to stimulate the creative ability of American designers in the field of wallpaper," will be open until the fourteenth of February, 1928. There should be many readers of this magazine eligible to enter this competition as designers of wallpaper, or to encourage pupils of unusual ability to enter. Back of each of these enterprises is the educational idea of art applied to industry. Adequate prizes are offered; the judges are men and women of international reputation; the competitions are worthy every encouragement.



THE METAL CRAFTS, a publication behind which may be detected the inspired hand and head of our good friend, Augustus F. Rose, is another contribution to fine craftsmanship. About it the editor says: "The ever-increasing interest in Metal work and Jewelry is responsible for this Brochure Series which is to deal with Metal only. A wealth of information has been recorded about Metals and their use, much of which has never been published in a form of value to Craft teachers. It is hoped that it will be welcomed by teachers and students alike. It is to be published occasionally and will be mailed to anyone interested, free of charge."



"Strathmore Charcoal Paper is eminently satisfactory in appearance, in price, and all other superficial characteristics. But—more important—it has a feel to it which to the artist means—"Here is a mighty good paper"."

Nathaniel Yantoff

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Name _____

Address _____

THE 1487 (MORE OR LESS) MEMBERS of the Eastern Arts Association must have received that informing four-page "speech" from the General Chairman of the 1928 Convention, Mr. Joseph Wiseltier. To them, then, this note will not be new, but to the rest of the 30,000 teachers of "the arts" within the Eastern Arts territory it will be most enlightening. The SCHOOL ARTS MAGAZINE cannot print the whole letter, but here are the high points:

The nineteenth annual convention is to be held in Hartford, Conn., next April. The local committee is inaugurating a policy which will place the association professionally on a par with the great educational organizations of the country.

Over seventy people have volunteered for service on the eleven local committees, under an executive committee of three.

Two things are expected of each "red-blooded, professionally-minded" member: (1) immediate payment of dues, (2) giving the names and addresses of those who should become members.

Convention headquarters will be at Hotel Bond. Meetings will be held in the Hopkins Street and the Broad Street Buildings of the Hartford Public High School, and the Woman's Club. Exhibits will be in the State Armory. All these meeting places are near together and each within five minutes' walk of the railroad station.

A monster exhibit of the fine, industrial, manual and household arts will be a feature of the 1928 convention. Commercial exhibits will be so arranged as to emphasize the connection between art, industry and commerce.

It is necessary to make early reservations for hotel accommodations, and exhibition space. All can be taken care of, but early application is advisable. Address, Mr. Joseph Wiseltier, State Board of Education, Hartford, Conn.



"THE FOURTH NATIONAL SOAP SCULPTURE COMPETITION for the Proctor and Gamble prizes marks the amazing growth of a new and democratic art movement from the chance whittling of a bar of soap to a national competition and exhibition at the Anderson Galleries in New York three years later with thousands of entries from professional sculptors, amateurs and children of all ages, representing a cross-section of the creative impulse of America."

Gutzon Borglum, Lorado Taft, and other sculptors, artists and educators of national reputation including Alon Bement, Director of the Art Center; Leo Lentelli; Huger Elliott, Director of Educational Work, Metropolitan Museum of Art; Charles Dana Gibson; C. J. Barnhorn, of the Cincinnati Art Museum; Mrs. Charles Carey Rumsey; Dr. Gustave Straubemuller; Associate Superintendent of School;

(Continued on page xvii)

Sixth International Congress for Art Education, Drawing and Art in Industry

FOUR BULLETINS have been issued by the United States Committee covering the developments of plans for this great meeting. Bulletin No. IV has to do with the Program which has been arranged by an International Committee composed of representatives from Czechoslovakia, England, France, Germany, Switzerland, and the United States. The following subjects will be discussed:

1. Design, as source of inspiration in handicraft.
2. Professional training of teachers in view of the co-ordination between design and handicraft.
3. Color; its importance in school and life; methods of teaching color; unification of nomenclature.

Conferences will be held on several of the ramifications of these principal topics.

A bibliography of technical books and publications bearing on the aims of the Congress which have been issued since 1900, is desired from every country.

Posters in the three official languages (French, English, and German) have been prepared by the Prague Committee, to make the Congress and Exhibition known, and these will be sent gratuitously to all who can display them in public places.

Cordial invitation to membership in the International Federation and the Congress is extended to:

1. All Associations of Artists, Teachers of Drawing, Handwork and Art Education.
2. Institutions and Schools, whether professional, technical, public or private.
3. All artists and professors, teachers, directors, officials of corporations and educational institutions.
4. Editors of special papers and all friends interested in this branch of education.

Applications and fees should be sent to Frederick M. Wilder, treasurer, Massachusetts School of Art, Boston, Mass., not later than April 20, 1928, if foreign literature is desired.

In the December SCHOOL ARTS MAGAZINE an appeal was made for participation in the exhibit of work showing progress in art education. The final date for the receipt of such work is February 1 to 10, 1928. A preliminary showing of the exhibit will be made at the Eastern Arts Association Convention in Hartford in April.



AFTER AN ABSENCE OF TWENTY YEARS, the Western Arts Association returns to Indianapolis for its Annual Convention, May 2-5, 1928.

The meeting of the Association should be well attended if geographical distribution of its officers means anything, for it has a President, Mr. George Dutch, who resides in the South, Head of the Art

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Sept. 26, 1927 to May 23, 1928

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Department, George Peabody College for Teachers, Nashville, Tennessee; a Vice-President, Mr. Earl Bedell, who resides in the Northeast, Supervisor of Industrial Arts, Detroit, Michigan; an Auditor, Miss Charlotte Partridge, from the Northwest, Layton School of Art, Milwaukee, Wisconsin; a Chairman of the Council, Miss Estella Hayden, from the West, Director of Art Instruction, Des Moines, Iowa; and a Secretary-Treasurer, Harry E. Wood, from near the center of population, Director of Vocational Education and Manual Training, Indianapolis, Indiana.

The Vice-President, Mr. Earl Bedell of Detroit, is Chairman of the Program Committee, and Harry E. Wood has charge of the Local Arrangements, at Indianapolis.

The Claypool Hotel will be headquarters. Reservations may be made direct or through the Chairman of the Hotel Committee, Miss Laura Holden, 150 North Meridian Street, Indianapolis, Indiana.

This year, in addition to the general program, much emphasis is to be thrown upon Round Table conferences where delegates may discuss, informally, detailed problems concerning the work represented by the Association.

Exhibits, both educational and commercial, will be held in the Armory, and the Committee in charge is making definite arrangements for displaying both school exhibits and products used in the classroom.



IT IS A SIGNIFICANT HONOR which has been won by Miss Ethel Traphagen, head of the Traphagen School of Fashion, New York. The well-known firm of Arnold, Constable & Co., who like all progressive merchants and manufacturers are interested in creating more beautiful designs, recently conducted a Costume Design Contest in connection with its centennial celebration, offering suitable prizes. Designs were to be for a dress having originality, practicality, and suitability. Six of the seven prizes offered in this contest were won by the students of one teacher, Miss Ethel Traphagen. The seventh prize only was taken by a contestant outside of Miss Traphagen's classes, and the only man to win a prize. The winners were: Miss Miriam Albee, Brooklyn, first prize—\$100 for the design of a two-piece afternoon garment of black crepe satin; Miss Theresa Franco, Brooklyn, second prize—\$50 for an evening gown of black transparent velvet; Miss Emily Thompson and Miss Gladys Parker, Manhattan, Miss Margaret Dodd, Bronx, and Miss Grace Post, Westfield, N. J., each third prize, \$20.

Miss Traphagen considers her school a clearing house where the manufacturer can get what he wants in the way of designs and designers, and where the student is taught to do the kind of designs which are practical and usable by the manufacturer.

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THE SIXTH ANNUAL CONVENTION of the Progressive Education Association is to be held March 5 to 10 at the Hotel Commodore in New York City. Thousands of progressive educators from all parts of the United States and from many foreign lands are expected to attend the meetings, view the exhibits representing the products under progressive methods, and visit the numerous progressive schools in the metropolitan area.

New York is considered a particularly desirable choice for the Progressive Education Association Convention due to the large number of friends of the liberal movement located within the metropolitan area. The member schools are busy preparing a program which will not only include as speakers, leading educators and laymen interested in progressive education, but it will attempt to focus attention upon the tremendous strides made by some institutions on the utilization of the local environment. In addition an exhibit which is international in character will be on display during the entire period of the convention.

Space does not permit further details of this important meeting, but a note to Mr. Robert K. Speer, chairman Committee on Public Relations, Teachers College, Columbia University, New York, N. Y., will undoubtedly bring a program.



THE CITY OF LONDON VACATION COURSE in Education is being attended by American teachers in increasing numbers each year. The Course offers lectures on all subjects of school work. Next year there will be a specially interesting series of addresses on British institutions. Official visits are made to places of historic interest in the afternoons—London Bridge, the Tower, Westminster Abbey, Windsor Castle, Eton College, etc. Those who have attended the course report a very helpful experience. The dates for the 1928 course are July 27 to August 10. If any American teachers wish to go to England a week or more earlier, arrangements can be made to visit typical English schools while they are in session. Those of our readers who contemplate joining the American group in 1928 may receive a copy of the illustrated prospectus describing the course by addressing Mr. Hugh W. Ewing, Secretary, Montague House, Russell Square, London, W. C. 1, England.



THE DEPARTMENT OF SUPERINTENDENCE, N. E. A. is making big plans for the meeting to be held in Boston, February 25 to March 1, 1928. This "neck of the woods" is a far cry from Dallas, the meeting place a year ago, and the temperature will be found considerably below that of the more southern city. The hosts who come to Boston will be treated to typical New England weather, for whether it is cold or warm, rain or snow—it will be "typical" for Boston. But a warm reception awaits the sojourner from whatever clime.

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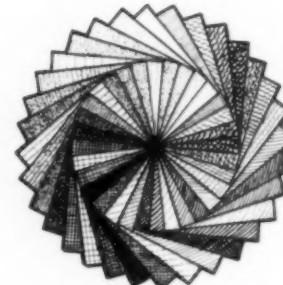
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THE AWARDS in the Poster Design competition for a poster to announce the International Press Exhibition to be held in Cologne in May 1928, have been won by Hans Holsing, New York, first prize (\$250.00); J. M. Mitchell, New York, second prize (\$100.00); Antonio Petrucci, New York, third prize (\$50.00). The jury was composed of Ernest Elmo Calkins, Heyworth Campbell, Richard Walsh, C. Matlack Price, Thomas M. Cleland, Paul Hollister, William H. Fox and Alon Bement, and the competition was sponsored by the Art Alliance of America.



SCHOOL ACTIVITIES AND EQUIPMENT. Rose B. Knox. 386 pp., Houghton Mifflin Co., Boston. Price, \$1.00.

A Valuable Book on Materials and Equipment for the Elementary School. The problem of planning for the supplies and equipment for the various school activities is one of the difficult situations confronting inexperienced teachers. The author of this book compiles in one volume the knowledge and experience acquired from a lifetime of study devoted to the solving of this problem. She presents to inexperienced teachers an effective manual and guide. Also teachers of experience will find in the book quantities of valuable suggestions for vitalizing and improving their work.

Part One is devoted to an analysis of materials related to curricular activities. The following topics are covered: Scientific and Social Activities and Materials (History, Geography, Science, Industry, Applied Number); Constructive Activities and Materials (Fine and Industrial Arts, Illustrative Work, Jobs, Self-Directed Work and Play); English Activities and Materials (Language, Literature, Reading); Artistic and Recreational Activities and Materials (Art, Music, Play); Supplementary Activities and Materials (Library, Museum, Pictures, Exhibits).

Part Two considers general school equipment and practical problems. Miscellaneous Equipment, Basic Equipment, Problems Growing Out of Materials and Equipment are discussed. An excellent topical bibliography and list of source materials is given in the appendix.

This publication has great possibilities for serving the needs of teachers and supervisors of art in the elementary school.

W. G. M.

A PRIMER OF BLUE PRINT READING. Thomas Diamond, Associate Professor of Vocational Education, University of Michigan, Ann Arbor, Mich. 70 pp., 6 x 9 in. The Bruce Publishing Co., Milwaukee, Wis. Price, 48 cents.

The author of this book maintains that the pupils who find the ability to read drawings an asset far outnumber those who need the ability to make them. Skill in drawing, therefore, is not the object of the book; rather it provides drill in the reading of blue prints. The material is arranged in a logical and progressive method. Part I provides a series of mechanical drawings of common objects, 37 plates in all, which the student is asked to interpret by answering questions about dimension, construction, etc. Letters on each drawing represent dimensions which may be found in one of the other views shown. The problem is to find the dimensions indicated by the various letters. Part II presents objects in perspective, 23 full page plates, in which the principles learned in Part I are applied. Instructors will find this a valuable textbook, and pupils who have mastered the details in it will have a good knowledge of blue print reading.

THE BUSINESS OF TEACHING AND SUPERVISING THE ARTS. C. Valentine Kirby, A.M., State Director of Art, Pennsylvania. 74 pp., 6 x 9 in. The Abbott Educational Co., Chicago. Price, \$1.00.

From an experience covering many years as instructor and director of The Arts—an all-inclusive title—Mr. Kirby has given us a résumé of the requirements he has found to be fundamental for a successful teacher and supervisor. First of all, he would have a "full realization of what is best to do and how to do it. Then may the things hoped for be brought about." In fifteen chapters the author has put down these requirements in a straightforward, progressive and illuminating way. The chapter headings give one an appetite for the meat which follows—here they are: Historic Background; Present Aims, Objectives, Tendencies; How the Supervisor of Art should Function; The Supervisor's Relation to the School Organization; The Successful Art Teacher or Supervisor; Preparation of the Course of Study;

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THE TONY SARG MARIONETTE BOOK. Text by F. J. McIsaac, illustrations by Tony Sarg. 58 pp., 5 x 7½ in. B. W. Huebsch, Inc., New York. Price, \$1.00.

Since the early days of Punch and Judy shows the lively antics of marionettes—puppets—have had fascination for grown folks and children alike. "This little book is about Tony Sarg and his marionettes," says the Introduction. "It aims to acquaint you with the lovable and unique personality of Tony Sarg, illustrator, cartoonist, creator of marionettes; and to tell you about puppet shows, a little of their long and varied history, and of certain matters connected with modern puppets which have awakened your curiosity." Having made one thus acquainted, the author proceeds in a fascinating way to reveal some of the mysteries of Tony's "different" puppet shows, and to explain why his dolls are probably the most charming of modern "artistic marionettes. Mr. Sarg himself tells young people how the

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ANNUAL CONVENTION of the Eastern Arts Association, Hartford, Conn., April 18 to 21, 1928. Under the direction of Mr. Joseph Wiseltier, State Supervisor of Art Education, general chairman of the local committee, a great program has been arranged. The usual complement of high grade speakers will be there. There will be the annual reunions of clubs and alumni associations. The commercial men will be there with the latest in material and equipment for use in the arts. Educational exhibits will be out of the ordinary. Besides members' exhibits and school exhibits, there will be on view the American Exhibit for the Sixth International Art Congress at Prague, showing in graphic form the most progressive features of art education in America. By all means, stop everything and go to the Eastern Arts Meeting.

ANOTHER MEETING of special interest to vocational and art teachers of the middle west is the Western Arts Association Convention. This will be held in Indianapolis this year, and will open on May 2 for four days. The dividing line between the territory of the Eastern and the Western Arts Associations is so fine, the best way for those on the border is to attend both.

LET US ONCE MORE remind our readers of the Sixth International Congress for Art Education, Drawing, and art in Industry, which convenes in Prague, from Monday, July 30 to Sunday, August 5, inclusive. The important thing now is to make reservation for the tour. There are several ways to go and many there are who are going. Bookings are rapidly being completed for some of these popular tours. Make haste!

THE ART ALLIANCE of America announces a Rug Design Competition for prizes offered by the Mohawk Carpet Mills, Inc., Amsterdam, N. Y. The purpose of this competition is to direct the attention of professional designers and art students to the fertile field for creative design which is offered by rug designing. The prizes are quite worth while—the highest, \$1,000.00 to the leading professional artist; second prize, \$500.00; third prize, \$250.00. Then there are several prizes to be awarded to the leaders among students in school groups. The contest is now open and will close on the 24th of April. For all information, address Secretary, Rug Design Competition, Art Alliance of America, 65 East 56th Street, New York, N. Y.

HELPS FOR BIRD STUDY. Beautiful colored pictures of birds, leaflets, bird pins and outline drawings on paper suitable for crayon or water color work are now available in large quantities for teachers and children of Massachusetts. This offer made by the National Association of Audubon Societies renders it possible for young people to secure authentic literature and pictures of some of our best known wild birds, by the method of forming simple Junior Audubon Clubs in the schools, boy and girl scout groups, or young people's societies of similar character. The undertaking has proven wonderfully successful. Since it was started 6,603 Junior Bird Clubs have been formed in Massachusetts with a total membership of 214,147. The object of this campaign is to cultivate in the mind of the youth of the land a better appreciation of the value of wild bird life to mankind.

Samples of the pictures drawn by America's leading bird artists, together with full explanations and plans for teaching bird study, will be sent to any

teacher or other leader of children's groups upon receipt of request sent to National Association of Audubon Societies, 1974 Broadway, New York.

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"ART AND INDUSTRY have always lived on far removed streets in the world. Today they are neighbors. Art has come out of the museums and has cast its influence on the simplest commonplace objects in use today. Everyone is familiar with the enormous aesthetic influence that has been felt in the motor industry; but few appreciate the beautifying touch that has turned kitchen utensils, door knobs, flower pots and the most humdrum furnishings into things of beauty."

With these introductory words the Jordan Marsh Company, Boston, announce the opening, on March 5, of the "International Exposition of Art in Trade." This company, with an advisory committee of twenty recognized authorities on art, conceived this Exposition and collected exhibits from all parts of the civilized world, with the primary purpose of arousing the public to the influence of art on the commodities of everyday life.

In the presence of the Governor of the Commonwealth of Massachusetts as guest of honor, and with the Consuls of Great Britain, France, Germany and Italy, at the tables, this great Exposition was officially opened at a luncheon given by the Jordan Marsh Company.

Under the patronage and auspices of the Association Francaise D'Expansion and D'Exchanges Artistique about 200 pictures and several interesting pieces of sculpture from the Salon D'Automne were loaned for the exposition.

Tapestries from the Gobelins, Beauvais and Aubusson were exhibited under a special dispensation from the French government.

Choice china from the French National factories at Sevres, glassware from the leading glassmakers of France, rare silks from Lyons, the famous wrought iron work of Paul Kiss and Edgar Brandt, the leading furniture designers representing the classical antique and modern influences, pewter, mirrors, lamps, sculpture, bookbinding, modern and ancient, Oriental art, these are all part of the exhibitions placed throughout the entire store.

A gallery of travel posters showing the immense artistic progress which the romance of travel has produced has been collected from all over the world. This is an absolutely unique exhibition and will arouse everyone to the tremendous artistic force which is abroad in commerce.

Further details of the collection must be omitted. The significance of this really ambitious attempt to correlate art and industry, art and commerce, art and life, is apparent to all who have observed the program of art education. This is a beginning—we are approaching wonderful days.

The advisory committee which has worked enthusiastically with Jordan Marsh Company to make this Exposition a success is comprised of the following people: W. T. Aldrich, President Society of Arts and Crafts, Boston; Richard F. Bach, Associate in Industrial Arts, Metropolitan Museum, New York; Henry Hunt Clark, Director of Design, Museum School, Boston Museum of Fine Arts; T. Jefferson Coolidge, President Boston Museum of Fine Arts; George H. Edgell, Dean of the Faculty of Architecture, Harvard University; William Emerson A.B., Head of the School of Architecture, Massachusetts Institute of Technology; Royal B. Farnum, Principal Massachusetts School of Arts; William Arms Fisher, Vice-President Boston Art Club;

(Continued on page xvii)

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GRISWOLD TYNG, one of the noted illustrators who was a pupil of Howard Pyle, will instruct students in Illustration and Commercial Art at the summer session of the A. K. Cross School in Boothbay Harbor, Maine. Mr. Tyng will also instruct students in these subjects who enroll in the correspondence courses conducted by Mr. Cross. Advanced students may take these subjects under Mr. Tyng without the courses in drawing and painting conducted by Mr. Cross. These classes thus offer instruction of the highest value to those who wish to study at home.



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AND FINALLY—the key-note of the Western Arts Association meeting will be "Professionalizing our Profession." The convention will be in Indianapolis, May 2 to 5 inclusive, headquarters at the Claypool Hotel, exhibits in U. S. Armory. Features will be more Round Table discussions, with plenty of time; joint Round Tables for teachers of Art and Manual Training, Art and Home Economics, Manual Training and Vocational Education, Art and Printing; annual dinner and dance different from the usual. The general chairman is Harry E. Wood, Secretary-Treasurer, 5215 College Avenue, Indianapolis, and the President is George S. Dutch, who expects the 1928 Convention to be the best ever.

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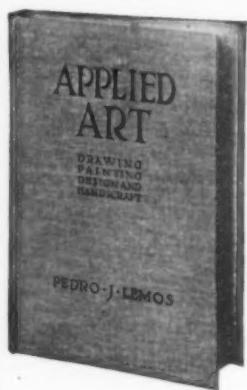


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WITH THE APPROVAL of the Connecticut Arts Association and after its serious attention, the Connecticut State Board of Education has revised Rule 58 setting forth the requirements for a special certificate in drawing, to become effective on and after July 1, 1928. These improved standards for certification are of sufficient importance to warrant publication. Other state boards, superintendents, and teachers of art will find the Connecticut requirements worth studying.

To receive a certificate to teach Art (Drawing) an applicant must meet the following conditions:

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Certain exemptions are permitted, the details of which may be learned by addressing the Teachers Certificate Bureau, Hartford, Conn.



COVER CONTEST. The Chicago Mail Order Co. of Chicago, Ill., is conducting a competition for the cover design of their 40th Anniversary Spring Catalog. Three prizes will be awarded—a first prize of \$650, a second prize of \$250, and a third prize of \$100. The subject is the best conception of Mail Order Service to the American rural community during the past 50 years. The contest closes July 1, 1928. Further information can be obtained from Benjamin Rudikoff, Art Director, Chicago Mail Order Co., 368 Sixth Ave., New York.

The Summer Schools

A SUMMARY of the schools and individuals offering summer courses during 1928, whose announcements have appeared in THE SCHOOL ARTS MAGAZINE, is here presented. It will be convenient for reference, particularly to those who may not have already selected a school for the summer.

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CLEVELAND SCHOOL OF ART

Cleveland, Ohio. Nature Drawing, Rendering, Design, Color, Landscape, Commercial Art. June 18 to July 27.

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(Continued on next page)

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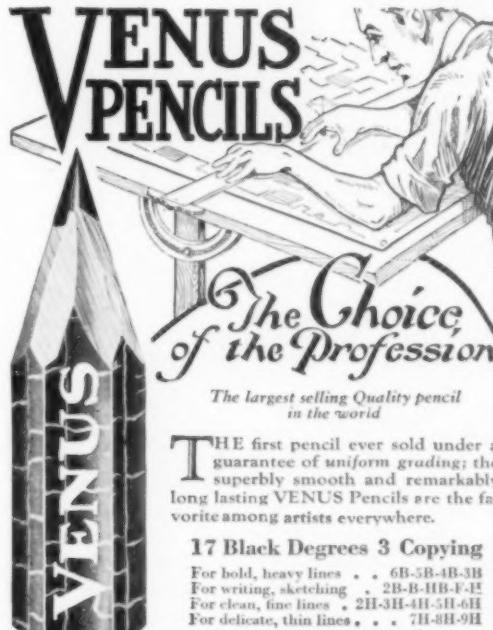
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GOLDEN PRAGUE, the city of a hundred spires, the capital of the Czechoslovakian Republic, the oldest of the capitals of Europe. Thirty-five hundred years back there was a settlement within the territory occupied by the present day Prague, on the site of the castle of Vysehrad, which overlooks the Vltava, and ever since the town has been a junction spot for North and South, East and West. Here the various political, religious, industrial and cultural interests met and Prague had the rôle not only of an intermediary but was frequently the principal in these movements.

Prague, a city of 724,000 inhabitants, famous as a center of music; a city where theatres are at a high artistic level; a city whose museums house many rich collections and objects of unique interest; whose bridges, public buildings, old castles, and natural scenery are wonders of the world.

To Prague the hosts of art enthusiasts are even now enroute with keenest expectations to participate in the Sixth International Congress for Art Education.

The Congress will be held from the 30th of July to the 5th of August. The conferences will be divided into several sections and will be conducted in the three languages according to the statute of the previous congresses.

Jointly with the Congress will be an *International Exhibition* of work from schools of art, high schools, technical schools and vocational schools, secondary, elementary and private schools.

In addition there will be an *International Trade and Publishers' Exhibition* of educational appliances for drawing, applied art, books and school equipment.

The Congress is due to present as the corollary to the previous five congresses the results achieved in different countries, educational methods and schemes, advances in new directions; and to draw together specialists all over the world, giving them opportunity to demonstrate their experiences.

The following subjects will be discussed:

- A. *Design*, as source of inspiration in handcraft.
1. In general education: elementary and secondary.
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(Continued on next page)



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Conferences will be held or papers presented on the following subjects:

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2. New methods of developing the sense of space.
3. Spontaneous expression of movement.
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5. Appreciation of beauty by children Results of psychological research and tests.
6. Is it advantageous to provide at school special attraction for exceptionally gifted children?
7. To what extent may modern tendencies be made to serve art teaching?

Every country is desired to prepare a bibliography of its technical books and publications bearing on the aims of the Congress which have been issued since 1900 to present to the Congress.

Arrangements for the several tours under the direction of our best known leaders in art education, attractively advertised in THE SCHOOL ARTS MAGAZINE, are now completed. Hundreds of readers of this magazine will soon stand in awe before a glorious Atlantic sunrise; for the first time many will

(Concluded on next page)

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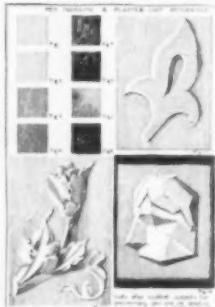
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There are so many questions asked by the beginner and so few places to turn for guidance that this portfolio will be a real friend. Where to get pen drills that will develop stroke and distance? There are 10 good drills on Plate 1. How is light and shade expressed with pen and ink? Plates 4, 5 and 6 show 25 good examples ranging from groups of vases and books up to the human face. These sketches and drills will guide you or your class along the right road to better pen and ink drawings.

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These plates are wonderful examples of the many different "Textures" obtainable by different pen strokes. Mrs. Kerr cautions "Do not go out and roam around searching for beauty in some ready-made form. Art has been defined as nature plus man. There is nature, you be the man." Her four pages of personal notes will supply you with new vision and inspiration on decorative tree drawing. Twelve plates and four pages of notes.

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The ELDORADO PAGE

SKETCHING WITH
Dixon's "ELDORADO"
The Master
DRAWING PENCIL



"FISHERMEN'S
COTTAGES
MOUSE HOLE
IN CORNWALL
ENGLAND



MOUSEHOLE

The purpose of the diagrammatic wash drawing should be apparent at a glance. It represents an analysis of the light and shade of the subject and a study of the pattern effect as well. It is surprising how "legible" is a drawing such as this in which all of the shadows are flat and of a uniform tone. But the student is usually conscious of the variation of tones rather than their simplicity.

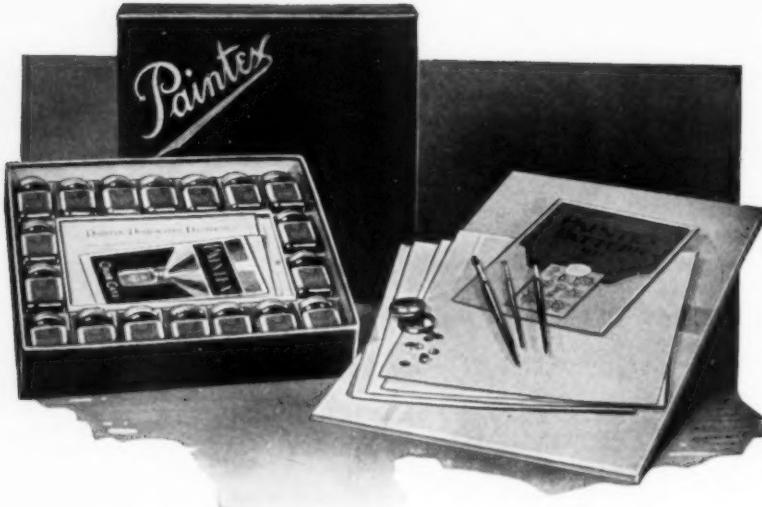
Such an effect as this wash drawing is in the mind of the artist as he contemplates his subject. He may not set it down on paper, but it is none

the less real in his planning. The student is advised to actually make simple wash diagrams as preparatory to the pencil sketch. Have a single gray wash mixed in the pan and try to put it on absolutely flat in rendering the shadows. When working in pencil afterward strive also to lay in the shadows with equal simplicity. The accidental variations of tone will usually be found sufficient to prevent monotony. The more complicated the tones become, the more confusing the effect.

Note the perspective of the shadow tone on the buildings, the shadow gradually becoming lighter as it recedes into the distance.

This is one of a series of pencil lessons prepared by Ernest W. Watson. Teachers should write for samples of Dixon's Eldorado, "The Master Drawing Pencil." School Bureau, Pencil Dept. 135-J, Joseph Dixon Crucible Co., Jersey City, N. J.

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The Art Service Bureau

will be pleased to suggest color projects and various means of presenting them for your autumn Nature design work. Your queries will receive prompt and individual attention.



Ernest W. Watson

This Drawing
was made with the 4B pencil
on a smooth paper, the pencil
being held in the palm of the hand
and between thumb and forefinger,
used like a crayon, giving a very
wide stroke.

A good method for rapid work
and for making large drawings.

The ELDORADO PAGE

Sketching with "ELDORADO" the MASTER DRAWING PENCIL

This is one of a series of pencil lessons prepared by Ernest W. Watson. Teachers should write for samples of Dixon's Eldorado, "The Master Drawing Pencil." School Bureau, Pencil Dept. 135-J, Joseph Dixon Crucible Co., Jersey City, New Jersey

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VII

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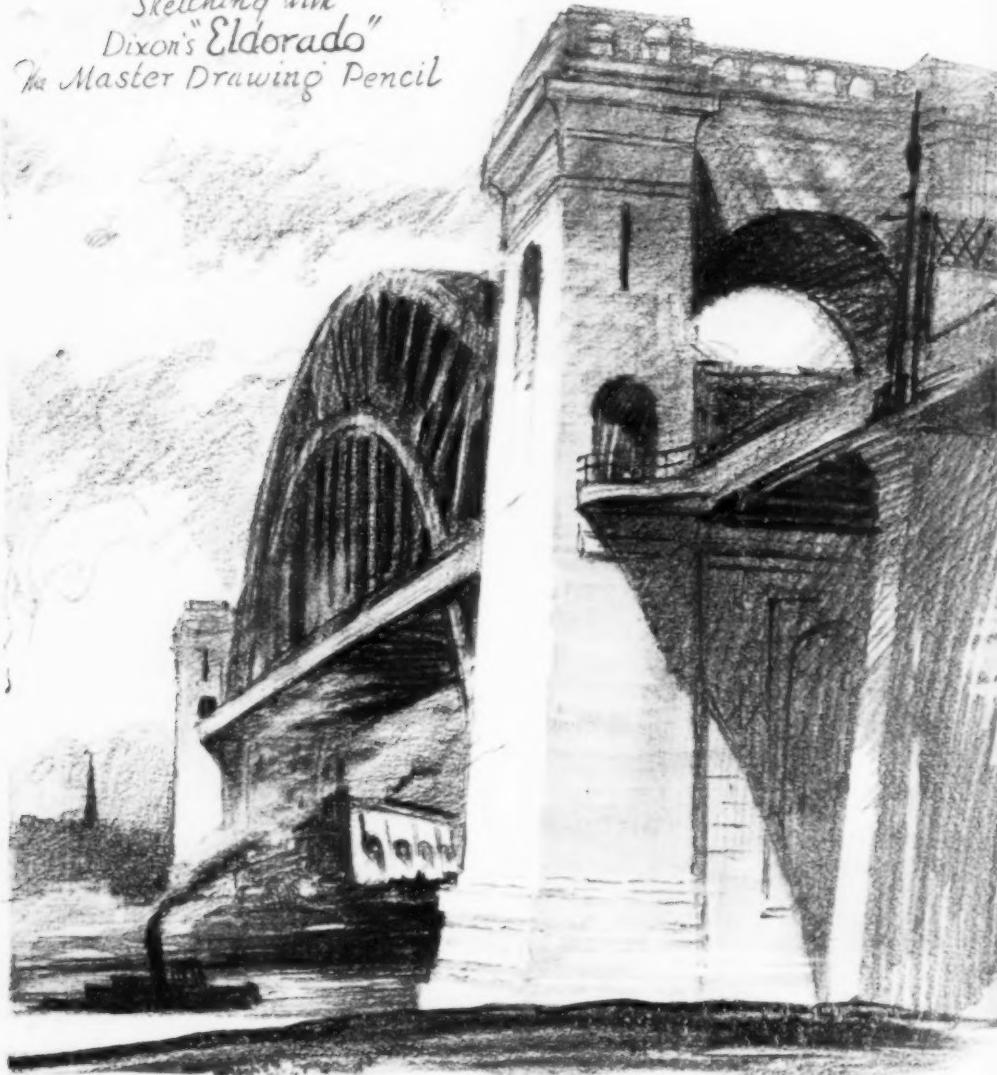
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The ELDORADO PAGE

*Sketching with
Dixon's "Eldorado"
The Master Drawing Pencil*



HELL GATE BRIDGE
over the East River, N.Y.

This sketch of Hell Gate Bridge was made with but one pencil (3B) in what might be termed the "scumbled" method. The pencil was used quite as though it were a crayon, at times held in the palm of the hand and again in the usual writing position. Tones were smeared here and there with the finger. The light gray on the nearest pier was produced by dragging the flat edge of Dixon's Soft White Eldorado

Ernest W. Watson

eraser through a black tone to charge it with graphite, then rubbing this blackened edge over the fresh white paper. In this technique a piece of kneaded eraser is useful in removing high lights.

This drawing was made rapidly under difficult conditions—a high wind with much blowing dust—which would make a more detailed or delicate treatment impossible.

This is one of a series of pencil lessons prepared by Ernest W. Watson. Teachers should write for samples of Dixon's Eldorado, "The Master Drawing Pencil." School Bureau, Pencil Dept. 135-J, Joseph Dixon Crucible Co., Jersey City, N.J.

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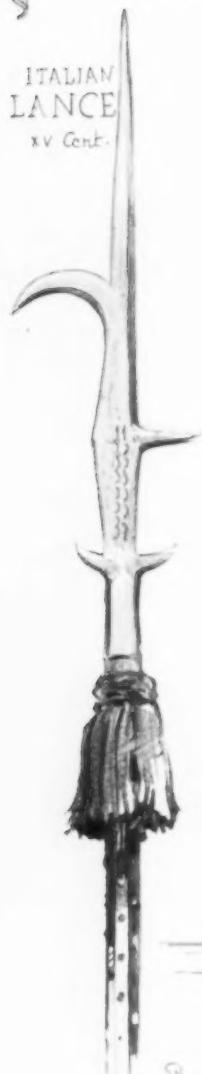
Are you receiving our monthly publication, "The Drawing Teacher," edited by Harry W. Jacobs, Art Director of Buffalo Public Schools? It will be sent you gratis, if you are an Art Director, Supervisor, or Teacher.

THE ELDORADO PAGE

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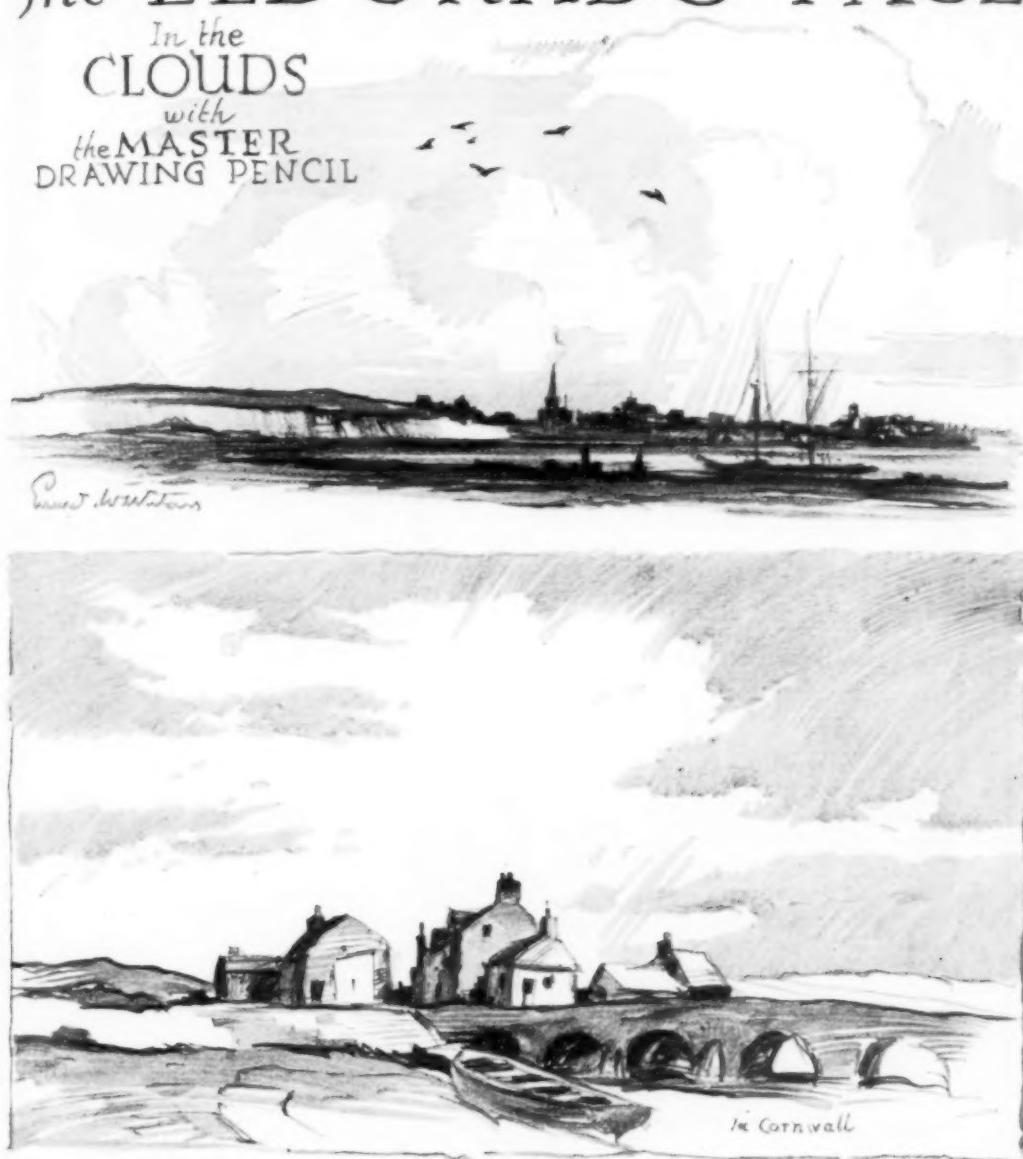
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The ELDORADO PAGE

In the
CLOUDS

with
the MASTER
DRAWING PENCIL



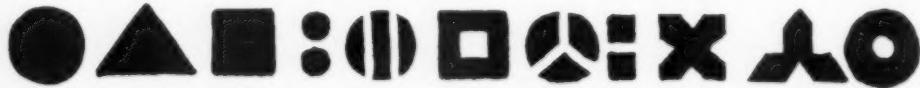
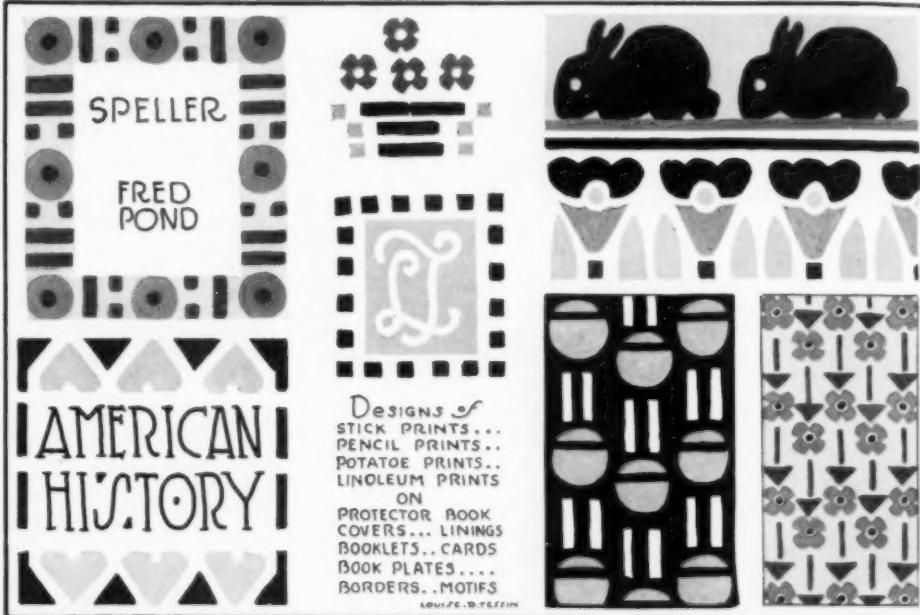
C L O U D S

IN LOW-LYING compositions like those above, the sky interest becomes important and clouds may be used to advantage. The less tone used, the easier the effort and the more certain the result. The pencil is not the medium for the expression of tonal effects. Aim for suggestion rather than for literal or elaborate

representation. Pleasing white cloud masses formed by directly drawn, light gray shadows, offer the simplest sky effects. Gray clouds against the white sky—see the lower sketch—are useful when more dark in the sky is needed. Of course, a knowledge of cloud formation is essential. Usually a dark-toned ground is necessary to "support" a clouded sky. Otherwise the clouds are likely to appear too heavy.

This is one of a series of pencil lessons prepared by Ernest W. Watson. Teachers should write for samples of Dixon's Eldorado, "The Master Drawing Pencil." School Bureau, Pencil Dept. 135-J, Joseph Dixon Crucible Co., Jersey City, New Jersey

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The ELDORADO Page

A Colonial Interior Sketching with

The MASTER —
DRAWING PENCIL.

POINTS FOR STUDY

1. Charm of white woodwork is largely a matter of shadows; they must be of the right value, rather light, and have sharp definite edges. Keep lighted areas clear white. Dark, contrasting tones of surrounding objects accentuate whiteness.

2. Economy of line and mass; an effect secured with few lines and tones is most interesting. When your sketch is finished go at it with an eraser. See how much you can eliminate.

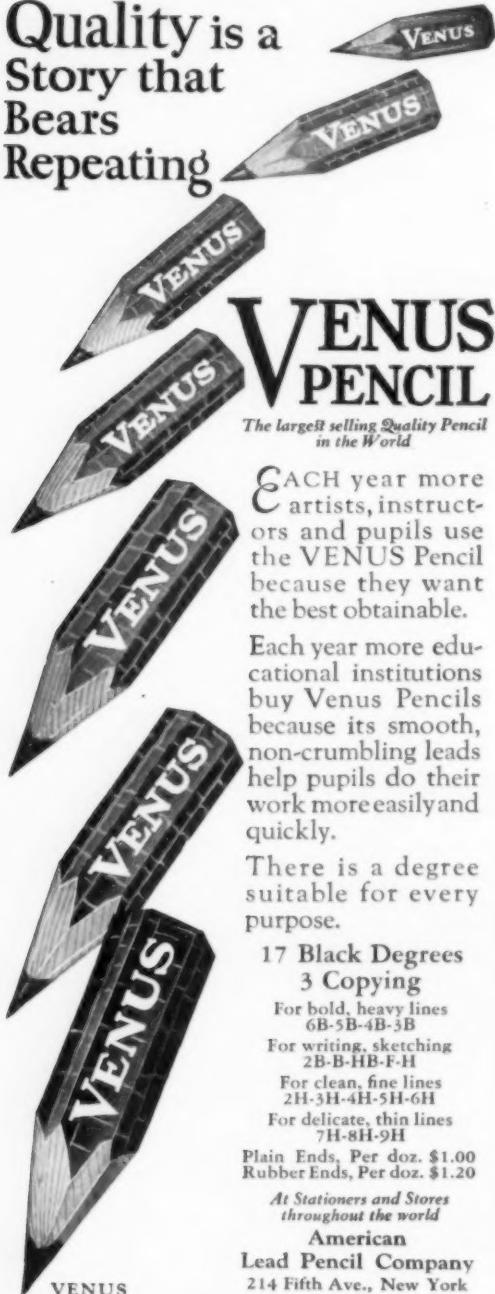
3. Treatment of overmantel decoration: enough attention given to picture to make it interesting but not enough to make details too evident. Picture and ship should be considered as a unit.



Ernest W. Watson

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A



B

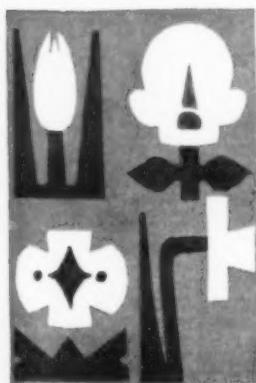


C

Directions: Select three hues, such as yellow-orange, red-violet, and blue-green; or red-orange, yellow-green, and blue-violet. Mix these in the water color tray, making one hue light, one middle, and one dark in value. Apply one wash of each hue to manila or white drawing paper, size $4\frac{1}{2}'' \times 6''$ —Figure A. When the papers are dry, cut the foreground and frame for the spring poster from the middle value, in one piece. Paste this frame and foreground against the lightest value, leaving enough of the light value from which to cut flowers—Figure B. Cut the tree, shrub and flower leaves from the darkest value, pasting them in place, as in Figure C. Cut the blossoms from the lightest value and birds from the middle value. Paste in place. With the brush add a little of the dark color to the blossom centers. Mount the poster on a sheet of harmonizing paper, size $6\frac{1}{2}'' \times 9\frac{1}{2}''$. Letter the word "SPRING" and add the two little flowers with a brush and water color. Other flower shapes may be cut, similar to those in the lower left hand corner. The children will enjoy creating their own flowers.

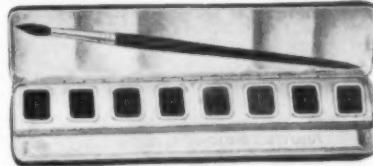


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2.

3.

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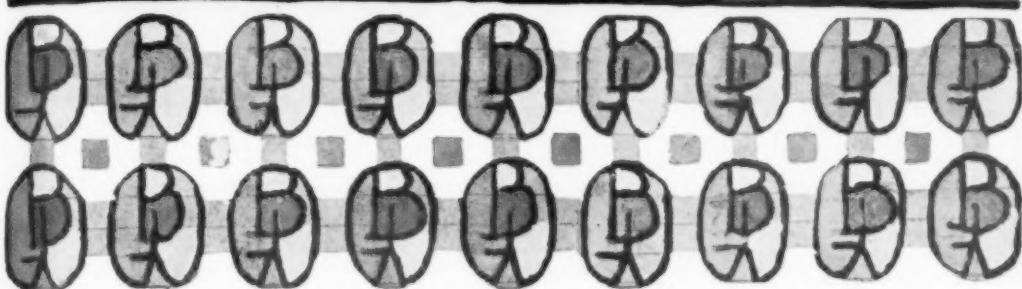
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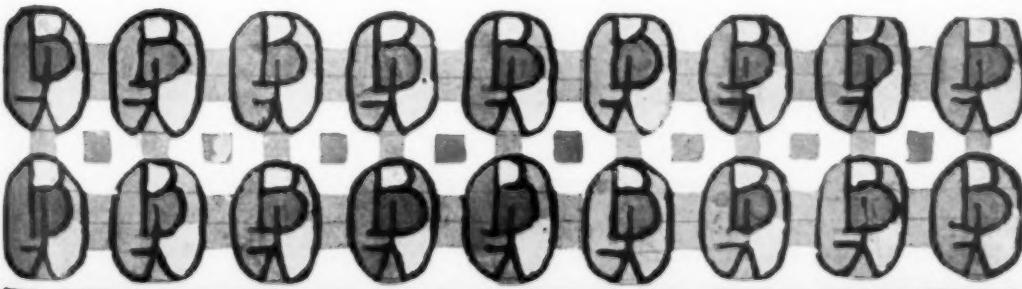
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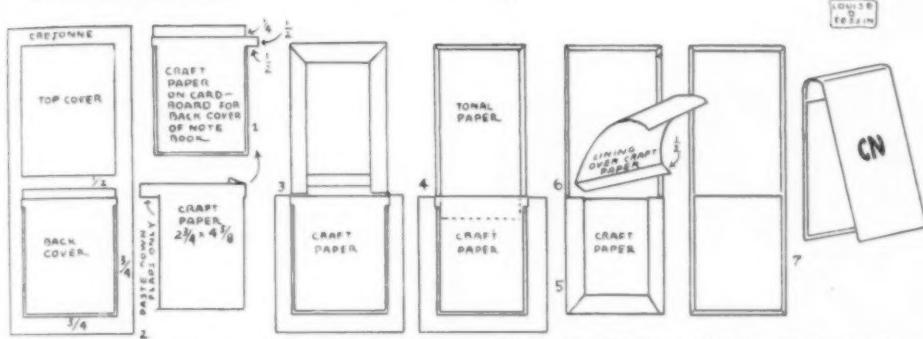
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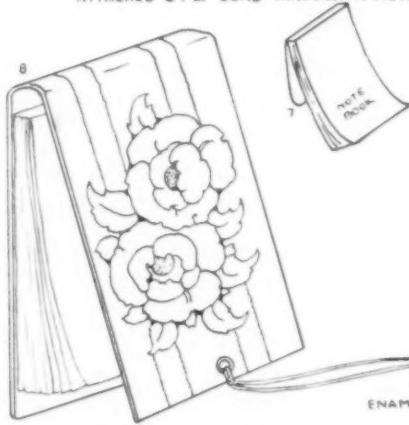
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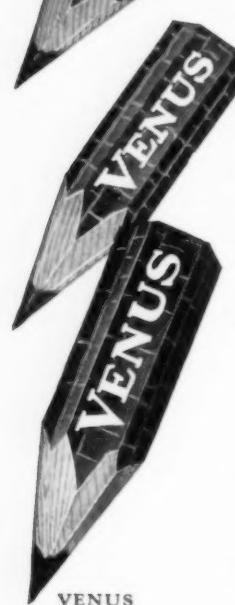
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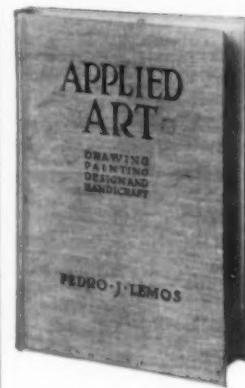
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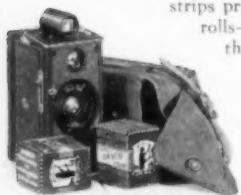
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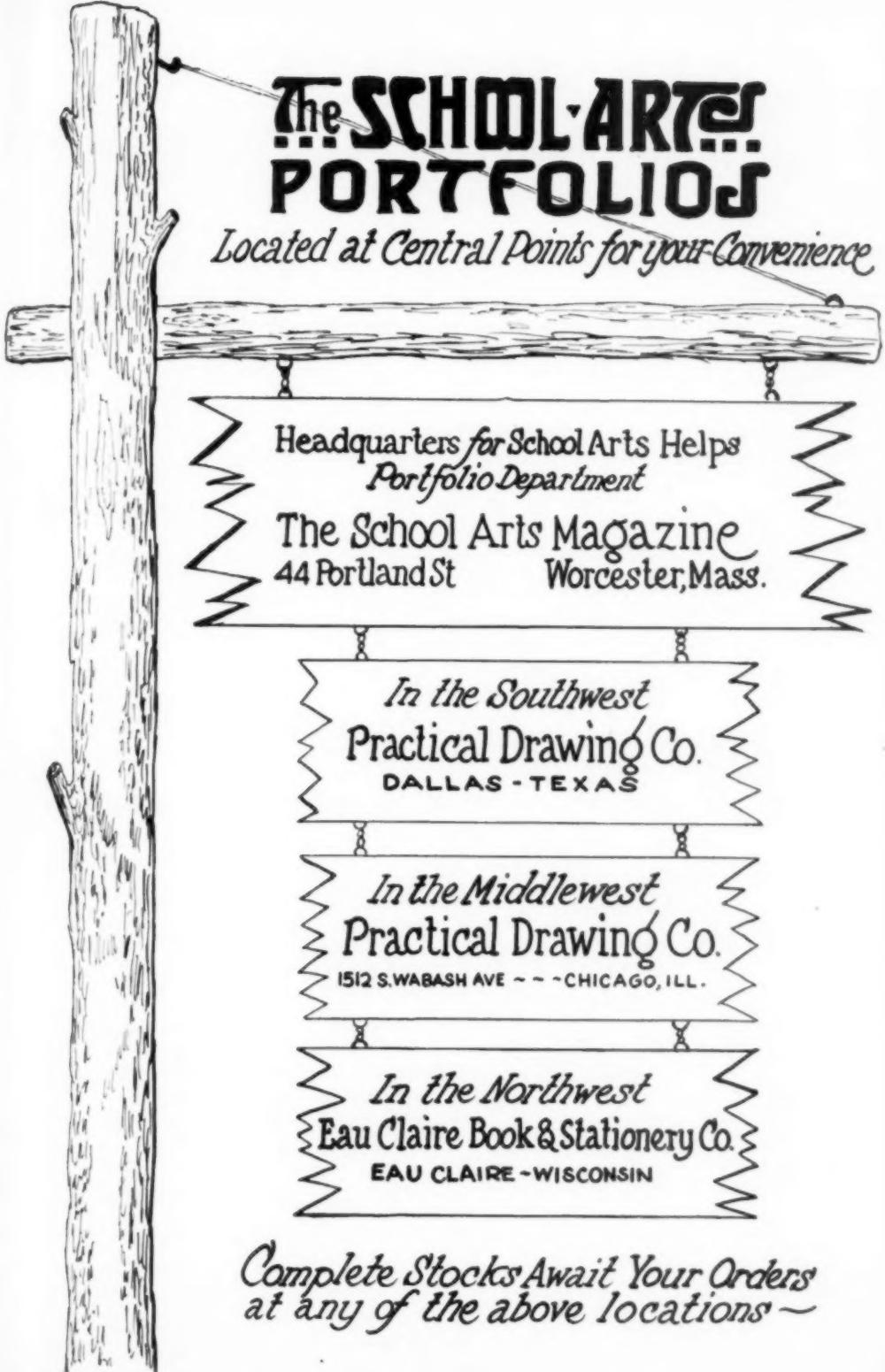
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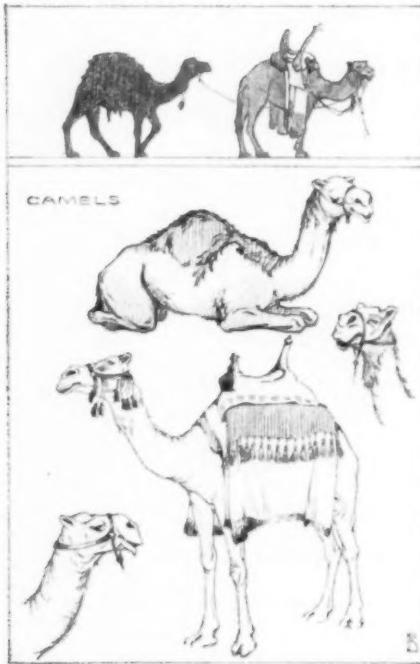
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— Hoo! —

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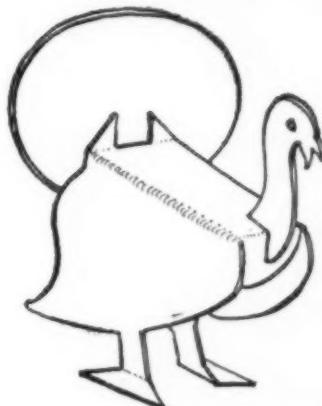
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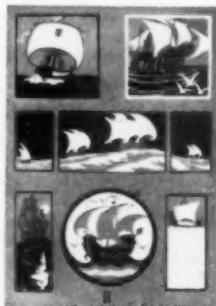
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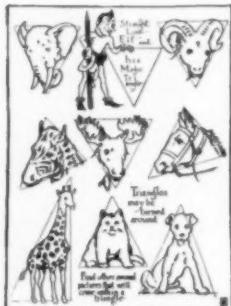
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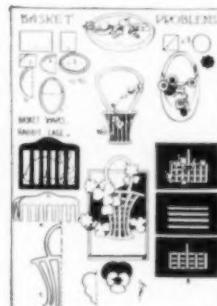
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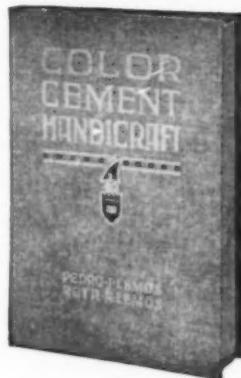


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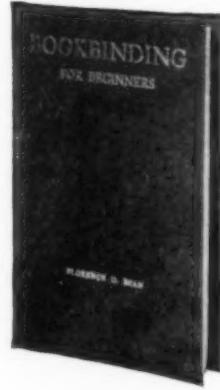
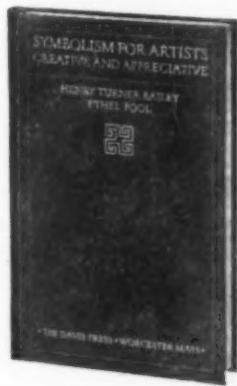
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Poster Work

By JOHN T. LEMOS

These 24 plates cover the technical details which go into all poster making whether for school or commercial uses. Every teacher who uses posters will benefit by the ideas given. Thousands of these portfolios are in use all over the country today. An 18-problem outline course makes these plates exceptionally easy to apply in your classes.

Price, \$1.00 postpaid



Art of Lettering

This portfolio of 12 plates will correct one of the greatest weaknesses in poster work—lettering. There are five good poster alphabets ready for you to use. You will also have the various treatments and strokes so that your posters will be complete—good posters with good lettering.

A course of 18 problems and a four-page folder of instructions is included with each portfolio.

Price, 75 cents postpaid

School Arts Alphabet Sheets

FRED HAMILTON DANIELS

All the sheets are the same and show two good alphabets. These are excellent for teaching the letter variations: extended(wide letters), condensed (tall and slender), and bold face (heavy letters). Simple strokes are very easy to teach. Illustration shows one-half of the sheet.

15 sheets (9" x 12")—Price, 35 cents postpaid
30 sheets (average class) 70 cts. 45 sheets (large class) \$1.00



For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, Inc., 44 Portland Street, Worcester, Mass.

Your remittance should be enclosed with your order

School Arts Helps for Costume Design



History of Costume Design

By EUDORA SELLNER

Twenty-four plates showing 48 different costumes which trace the development of costumes from the Early Egyptian Period through the Victorian Period. The plates are large, 7 x 10 inches. Each costume is described. Color notes using the Munsell system give you the color key for all parts of each costume.



Price, \$1.00 postpaid



American Costumes

By EUDORA SELLNER

Twelve plates which trace the history of costume from 1775 through 1925. Eight of these plates show 16 different costumes and four show 32 costume sketches in miniature.



The first eight cards have footnotes which describe the history of the costumes and color notes according to the Munsell scale for guidance in selection of color.

Price, \$1.00 postpaid

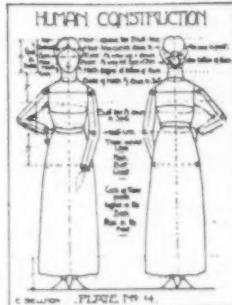
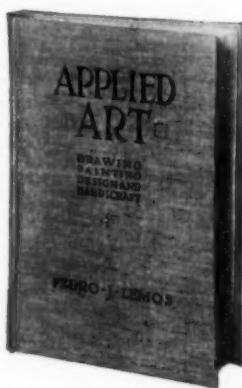
Human Proportion

How to draw the human figure in correct proportions is explained and diagrammed in this portfolio. Miss Sellner has divided the body in eight general divisions which help to locate correctly these proportions.

These plates are exceptionally helpful for costume design work.

Teachers, and students of costume design should order it as a companion packet to the *Costume Design Plates* described above.

Price, 35 cents postpaid



Applied Art

A 380 page book compiled for art teachers, teachers and in fact anyone interested in any kind of art and drawing. In addition to its 380 pages it carries 40 pages in color. All manner of art, drawing and handicraft are described and illustrated. The book is divided into chapters corresponding with the eight school grades and the high school. Size of book, 9 1/4 x 6 1/2 inches.

Price, \$6.00 postpaid

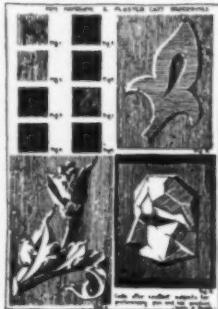
For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, Inc., 44 Portland Street, Worcester, Mass.

School Arts Helps for Drawing and Design

Pen and Ink Drawing No. 1

Arranged by PEDRO J. LEMOS



There are so many questions asked by the beginner and so few places to turn for guidance that this portfolio will be a real friend. Where to get pen drills that will develop stroke and distance? There are 10 good drills on Plate I. How is light and shade expressed with pen and ink? Plates 4, 5 and 6 show 25 good examples ranging from groups of vases and books up to the human face. These sketches and drills will guide you or your class along the right road to better pen and ink drawings.

A complete outline course of 18 problems gives both the teacher and the student the right kind of help when it is most needed.

Send for these 10 (7" x 10") plates in a handy portfolio form.

Price, 75 cents postpaid



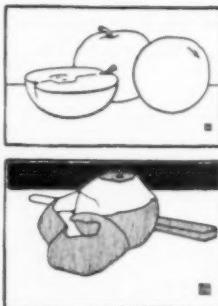
Decorative Tree Drawing

By ROSE NETZORG KERR

Twelve plates showing pen drawings of beautiful trees in their natural surroundings—white pine, apple, young elm, beech and oak are used for advanced class work in sketching.

These plates are wonderful examples of the many different "Textures" obtainable by different pen strokes. Mrs. Kerr cautions "Do not go out and roam around searching for beauty in some ready-made form. Art has been defined as nature plus man. There is nature, you be the man." Her four pages of personal notes will supply you with new vision and inspiration on decorative tree drawing. Twelve plates and four pages of notes.

Price, 75 cents postpaid



Still Life Drawing

Arranged by PEDRO J. LEMOS

The 35 good examples of still life in these plates will help you to recognize that all-important quality of all drawing—perspective. If you have ever puzzled about high lights in drawing, then this portfolio will bring you the correct values in the right proportions.

The advertising illustrations which you find in the good magazines today are about half action and half still life.

You should have these 12 plates (7" x 10") which are filled with fundamentals for good drawing.

A complete outline course of 18 problems arranged by Mr. Lemos will give you added incentive to better still life drawings. Select "Still Life Drawing."

Price, 75 cents postpaid



Object Drawing Portfolio

By FRANK J. DARRAH

Twelve fine examples of pencil sketching.

Teachers and pupils are constantly looking for good examples of object drawing with the pencil as a medium. These twelve plates of several common objects, so simple and yet finished in every detail, furnish splendid examples for teaching beginners effective pencil rendering in light and shade. Thousands of these sets are now in use.

Reproduced from Mr. Darrah's originals without loss of detail, finely printed on drawing paper, 8½ x 11 inches.

Price, 75 cents postpaid

For Sale by THE SCHOOL ARTS MAGAZINE, Worcester, Mass.

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School Arts Helps for Drawing and Design

The Bird in Art

Arranged by PEDRO J. LEMOS

Your class will enjoy every moment devoted to this portfolio for there are over 100 unusual suggestions developed.

There are five plates of peacock designs which will fairly amaze you. The clothes you wear, the decorations of your walls, the furniture of your home all bear evidence of bird designs. Throughout the 16 plates you'll find out how closely the textile designs have followed this general theme.

Most of these designs are waiting for you to apply to your work. Send for these 16 (7" x 10") plates and Mr. Lemos' special four-page pamphlet of discussion. You'll use these plates time and again.

Price, 75 cents postpaid



The Tree in Art

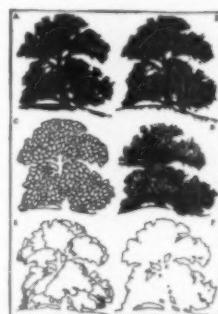
Arranged by PEDRO J. LEMOS

The murmuring pines and the hemlocks of Evangeline hold forth to you a wealth of tree design. There is a certain tang of the woods, a feeling of freedom and the call of the great outdoors in the plates of this portfolio. It will be a refreshing change and you'll enjoy every one of the suggestions shown on the 16 plates.

For woodwork, tiles, textiles, borders and ornaments the tree is used constantly as a source for suggestive arrangement. There are Trees in Design, Tree Paintings, Tree Landscapes, Trees drawn with pencil, pen and charcoal ready for you to copy or to use for original arrangements and expressions as you sense them.

A complete outline course of 18 problems assists you in class work.

Price, 75 cents postpaid



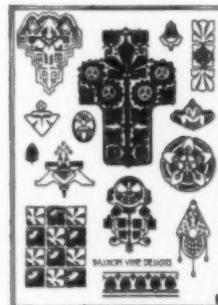
Plant Form in Design

By PEDRO J. LEMOS

109 designs are developed from the plant forms shown in this portfolio. These are just the types of designs you seek for textile patterns, wall paper patterns, ornamental designs for commercial artists and in the classroom for design construction and study.

The designs shown on these 16 (7" x 10") plates first picture the original plant form and then the designs developed from it. The original plant forms are wild rose, passion vine, fox glove, blackberry, nasturtium, pine tree, Easter lily and flag lily. Four pages of Mr. Lemos' notes are included to help you create this type of design.

Price, 75 cents postpaid



The Animal in Art

Arranged by PEDRO J. LEMOS

Children all love animals and are always interested in pictures or stories about them. They will get a better understanding of how to draw animals from the 16 plates shown in this group. Crayon pictures of rabbits, pencil sketches of squirrels, pen and ink drawings of Mr. Mouse are ready for you to use, then leopards, lions, deer, tigers and finally concluding this portfolio are four plates showing border designs, carved animal toys, animal sculpture and designs.

A complete outline course of 18 problems and six pages of notes by Pedro J. Lemos make these 16 (7" x 10") plates one of the most interesting and helpful subjects to teacher, student or class in art.

Price, 75 cents postpaid



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Pick out \$10.00 worth of these excellent books and save 10%

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World's Painters, The	Caffin	4 75			
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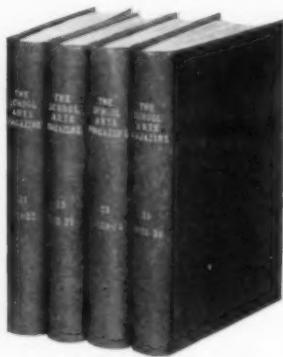
*Indicates books which must be combined with one other book for 10% discount.

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10% discount on Orders of \$10.00 or more

Money for books must be enclosed with order, except in cases of official order by Boards of Education and Schools.
Books cannot be sent for examination as these books are not published by THE SCHOOL ARTS MAGAZINE. All prices postpaid.

**BOOK DEPARTMENT THE SCHOOL ARTS MAGAZINE
555 PORTLAND STREET, WORCESTER, MASS.**



Back Copies Bound in Book Form

We have gathered together the back copies of *The School Arts Magazine*, added an index and bound them in red buckram, titles and years stamped in gold. The years which are available in this handy form are.

1921 — 1922, \$6.00	1924 — 1925, \$6.00
1922 — 1923, 6.00	1925 — 1926, 6.00
1923 — 1924, 6.00	1926 — 1927, 6.00



Poster Panels

Selected by PEDRO J. LEMOS

Sixteen Selected Plates Showing Sixty Panels Printed Over Color Tints

These panels have been selected from the covers of *THE SCHOOL ARTS MAGAZINE*. Mr. Lemos has carefully collected them into fourteen classes as you will notice in the list of plates.

The designs are printed in six colors, twelve tints, red, orange, yellow, green, blue and purple.

A New Way to Use the Poster Idea

A special eight-page folder will furnish you with complete instructions on the twelve different methods of using poster idea panels. This folder also contains a wonderful set of 18 problems illustrated with neat little thumb-nail sketches.

You will find that these designs in poster effect may be used for decorations, lamp shades, book plates, book marks, gift boxes, Christmas cards and may be done with crayon, pastello, water color, gesso, wax batik, waxless batik, cut paper, block print, and color cement.

A marvellous collection in colors at a very moderate price.

Price, \$1.00 postpaid

List of Poster Panels

- 4 Bird Life
- 4 Animal Life
- 8 Decorative Trees
- 4 Rural Life
- 4 Wayside and Seaside
- 8 Ships of the Ages
- 4 Decorative Figures
- 4 Artists
- 4 Craftsmen
- 4 The Arts
- 4 Thanksgiving
- 4 Christmas
- 4 Historic Design
- 8 Poster Treatments
- 68 suggestions

For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

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LAD My '29

A New Portfolio by Pedro J. Lemos . . .

Oriental Decorative Design

By PEDRO J. LEMOS



[28 plates showing 260 designs
4 plates in full color]

*Four-page folder of instructions
and class study outline included*

How many times have you wished that you could put your fingers on good examples of design from Japan, China, Persia and the mysterious countries of the Far East?

This portfolio, with its 28 plates, 4 of which are in colors, is your answer.

Mr. Lemos has selected these for art supervisors, art teachers, and students to use, thus making them simple and easy to do, yet strong and effective in appearance. In addition to the plates he has sketched out for you eighteen different ways to use these designs in a practical way.

As a preliminary sample glance down the miniatures at the right.

The famous Chinese Dragon designs are illustrated, the excellent single brush stroke bird designs of Japan, the bird and animal motifs of Persia, border textile designs from Java, are just a few of the designs shown on the plates as follows:

4 of India (1 in color)	1 of Borneo
4 of Persia (1 in color)	2 of Java
4 of China (1 in color)	2 of Hawaii
6 of Japan (1 in color)	1 of Malay Islands
2 of New Guinea	2 of Philippine Islands

Price, \$1.50 postpaid

A companion portfolio to the above is Indian Decorative Design, \$1.50 postpaid and described on page xxii.



For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

Your remittance should be enclosed with your order

No 3 "Crayonex"
— 8 Colors —
No 4 "Crayonex"
— 16 Colors —



No 28 "Crayonex"
— 24 Colors —
No 51 Kindergarten
"Crayonex"



Fig 1
Make a design with "Crayonex" on paper — This drawing is to be used as a transfer pattern.



Fig 2

Place the "Crayonex" drawing face down on the material, which may be silk or cotton, and press with a warm iron. This will transfer the design to the fabric.



Fig 4

Cover the material with newspaper and press with warm iron. This sets "Crayonex" in the fabric and evens out the texture.



Fig 5

To make a wall hanging, mount the picture upon a piece of material of suitable color for the margin. A cord couched around the picture will improve the effect. Add loops at the top and beads for pendants at the lower corners to complete the hanging. Scarfs, hat bands, table sets and many other articles may be "crayonexed" in this very fascinating way.

Our American Art Aid will assist you in any School Art problem that you may have.

THE AMERICAN CRAYON COMPANY
HOME OFFICE AND FACTORIES
NEW YORK DALLAS SAN FRANCISCO
428 HAYES AVE SANDUSKY OHIO

"For Best Effects Use Crayonex"
Better Wax Crayon in the Blue and Orange Box

Another New Portfolio!

---Figure Drawing Simplified---

by RUTH CROOKS

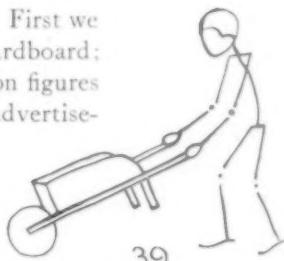


Twenty plates with eight-page folder of instructions

HERE is something new . . . a simple way to teach figure drawing in your classes. You will also find it extremely helpful when you draw figures on the blackboard.



Here are many things you'd like to have, all gathered together in one set. First we start off with a child's figure to cut from cardboard; next we have three plates showing skeleton figures in action (as shown on the sides of this advertisement). Making paper dolls helps students to make better figure drawings so Miss Crooks has put three construction plates and three suggestion plates.



39



8

Your class will enjoy making the dolls with real cloth dresses and suits—but best of all they will learn more about figure drawing from the Dutch, Pilgrim, Indian, Scotch, Swiss and Swedish Dolls shown on plates nineteen and twenty.



45

This is a portfolio which you can use every week in the school year.



14

{ Price, \$1.00 }



19

The School Arts Magazine

Published by THE DAVIS PRESS, INC.

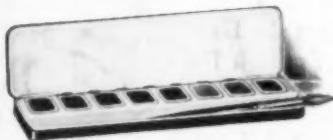
44 PORTLAND STREET, WORCESTER, MASS.



49

Your remittance should be enclosed with your order

The Riotous Hues of Autumn suggest "Prang" Water Color Lessons



Referring to "Prang" colors, make sure that the name "Prang" appears on the box - otherwise it is not "Prang".

"Prang" Water Colors and "Prang" Crayons are manufactured and owned only by The American Crayon Company. It alone is the original source of supply. The Prang Company is no longer one of its distributors.

WHEN Mother Nature gets out her Autumnal palette and brush and sets to work on hillside and valley, field and woods, her magic pigments have no equal and only one close rival "Prang" Water Colors.

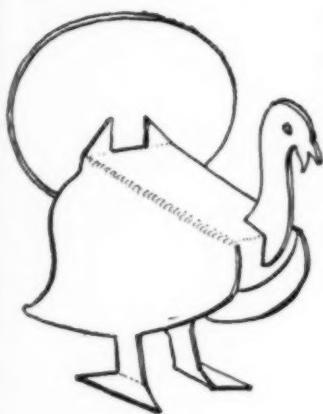
To achieve the strong, primary tones without making them brutally-brilliant - to reproduce the delicately blended tints without making them "sad" and flat - is a task that may be easily accomplished with the world's most famous water colors - "Prang".

Foster your pupils' love of color by giving them the paints which will enable them to capture the glory of colorful Autumn and put it on their sketches and drawings.

Write for our water color booklet - and further information.

THE AMERICAN CRAYON COMPANY
HOME OFFICE AND FACTORIES
NEW YORK DALLAS SAN FRANCISCO
435 HAYES AVE. SANDUSKY OHIO

LEADERSHIP SINCE 1835
92 Years of Faithful Service



Gobble, Gobble, Gobble up these Good Ideas for Thanksgiving

A "BUSY BEE"

Arranged by PEDRO J. LEMOS

Sixteen large cards (each 7" x 10") with good ideas and suggestions for Thanksgiving are assembled in a handy envelope

of strong manila. The cards are loose so that you may use them one at a time or make a display of the entire sixteen.

Plates 1, 2 and 4 are just exactly what most teachers are always looking for—large outline drawings of Pilgrims—the man, the woman, the boy and the girl, Indians and turkeys. The Pilgrim and Indian outline drawings are 7 inches high, big enough to be easily traced or copied; just the thing to use for cutting shapes from colored paper.

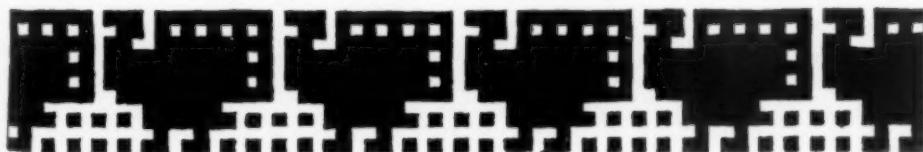
Suppose you planned a Thanksgiving booklet—you will find plenty of good borders to use (the one at the bottom of this advertisement is a sample).

And in addition to all the cards, you receive a special folder of five pages of closely printed instructions telling you just how to use the cards. In fact, you'll find more ideas and more instructions than you can use this year—you'll have a lot left over for next year.

It is only a few weeks to Thanksgiving. Send for this helpful "Busy Bee." You'll never regret spending the moderate sum.

Price, 50 cents postpaid

Send \$1.00 and you will receive in addition the Merry Christmas "Busy Bee"



For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

Your remittance should be enclosed with your order



An Interest that is Instinctive



WHAT is back of the mud-stained clothes and grimy hands of childhood? It is the instinctive desire to mold plastic materials in shape. Unfortunately, mud is the most available material and the instinct is often forcibly and thoroughly discouraged by worried parents.

This child interest, however, should be fostered. The class-room is the logical place because there the children can work under supervision and get started on the proper basic principles of plastic art.

"O-model-O", the superior modeling material, should be the choice of every instructor. It is sanitary, clean, non-poisonous and remains pliable indefinitely. Warm hands do not cause "O-model-O" to melt and stick to little fingers. "O-model-O" is furnished in seven colors: Red, Green, Blue, Gray, Brown, Yellow, and Cream.

Art instructors in the lower grades find that "O-model-O" days in school room are brimful of class interest and enthusiasm. Tiny hands do not tire when pressing and molding the soft material, and the variety of colors offers unlimited range for the busy little minds to work out life-like color schemes.

Let us furnish you with suggestions for the use of "O-model-O" in your classes.

THE AMERICAN
HOME OFFICE
AND FACTORIES

CRAYON COMPANY
460 HAYES AVE.
SANDUSKY, OHIO

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"Old Faithful"

LEADERSHIP SINCE 1835
92 Years of Faithful Service



Poster Panels

Selected by PEDRO J. LEMOS

Sixteen Selected Plates Showing Sixty Panels Printed Over Color Tints

These panels have been selected from the covers of THE SCHOOL ARTS MAGAZINE. Mr. Lemos has carefully collected them into fourteen classes as you will notice in the list of plates.

The designs are printed in six colors, twelve tints, red, orange, yellow, green, blue and purple.

A New Way to Use the Poster Idea

A special eight-page folder will furnish you with complete instructions on the twelve different methods of using poster idea panels. This folder also contains a wonderful set of 18 problems illustrated with neat little thumb-nail sketches.

You will find that these designs in poster effect may be used for decorations, lamp shades, book plates, book marks, gift boxes, Christmas cards and may be done with crayon, pastello, water color, gesso, wax batix, waxless batik, cut paper, block print and color cement.

A marvellous collection in colors at a very moderate price

Price, \$1.00 postpaid

List of Poster Panels

- 4 Bird Life
 - 4 Animal Life
 - 8 Decorative Trees
 - 4 Rural Life
 - 4 Wayside and Seaside
 - 8 Ships of the Ages
 - 4 Decorative Figures
 - 4 Artists
 - 4 Craftsmen
 - 4 The Arts
 - 4 Thanksgiving
 - 4 Christmas
 - 4 Historic Design
 - 8 Poster Treatments
-
- 68 Suggestions



free booklet **“Good Suggestions”** Third Printing

Thirty-two pages of unusual information and suggestions which every teacher will want to have in planning the work for the coming year. Definite instructions are given for posters, sketching, designing, lettering and paper work. Simply write on a postal—Send 32 pages of “Good Suggestions.”

For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

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FIVE TESTS FOR SHOWCARD COLORS

That Will Enable You Absolutely to Select the Best



PUT "Prang" Showcard Colors to the following tests along with any other showcard colors you desire.* The decision we will leave to you.

1. *Test for Covering Ability.* Brush on a single stroke of white, on black paper. Note the brand of color used. When dry, see how opaquely each paint has "covered."

2. *Test for Flaking.* Over the white used above, brush a stroke of another color, being careful to use the same brand for each. When dry, note whether the colors "lay" smoothly, or are flaky.

3. *Test for Pliability.* Take the same black sheet of paper and crease it lightly and gradually. Observe which of the brands "crack" at the crease first.

4. *Test for Drying Out.* Remove the caps from all jars and allow them to stand for 24 hours. Then examine each jar noting the evaporation. Next stir each jar, recording the time required to get back into solution.

5. *Test for Brilliance and Color Accuracy.* Which colors are brightest and most pleasing? With which can you more nearly duplicate the spectrum color wheel?

**THE
AMERICAN CRAYON COMPANY**

HOME OFFICE
AND FACTORIES



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"Old Faithful"

* If you have not a supply of "Prang" Showcard Colors with which to make these tests we will gladly send you two sample jars without obligation; or our No. 845 containing a complete set of 16 one-ounce jars for \$2.50.

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These Posters Teach and Tell the Story

School Posters

by JOHN T. LEMOS

Assistant Editor, The School Arts Magazine

It will be easy to work out your poster problems with these good ideas and suggestions for Good Health, Good English, Feed the Birds, Civic Pride and Clean-up Posters.

Suppose that the problem happened to be on health—then turn to Lesson 12 which tells which sizes of posters to make, how to work out good wordings, and it even suggests these:

Take Exercise, Drink Milk, Always Happy,
Sunshine Kills the Blues.



Perhaps a Humane Poster might be required—on Lesson 14 you find the suggestion of using photographs and pictures, and of course a suggestion for working out the titles.

There are suggestions for posters advertising the school games, plays and socials, as well as some excellent problems on commercial posters such as vacation posters, travel posters and store posters.

These 24 plates are valuable. There are 16 plates of problems and 8 plates showing 31 finished posters on school subjects.

Single copy price, \$1.50

For school systems purchasing 10 or more the price is \$1.35 each.



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The Bewitching Hour



What Professional Artists are doing with "Prang Crayonex"

THE above drawing was made by A.W. Rimanoczy, Cleveland Artist, with "Prang Crayonex". The technique employed is known as the "Scraping Process". Strikingly beautiful effects that can be obtained with "Crayonex" by this new process are not limited to professional artists. Your classes can do the same if simple subjects are selected.

We are preparing 4-color illustrated "Crayonex" article showing the different steps involved in the "Scraping Process". Reserve your

copy today. It will amaze you to see what can be done with "Prang Crayonex", the better wax crayon.

Our famous A. A. A. Service for Teachers, THE AMERICAN ART AID, under the personal direction of Pedro Lemos and John T. Lemos, offers you scores of other intriguing class-work ideas; also consultation on your individual problems, without charge. Just put your difficulties up to them. Write us or The American Art Aid, Box 1322, Stanford University, California.

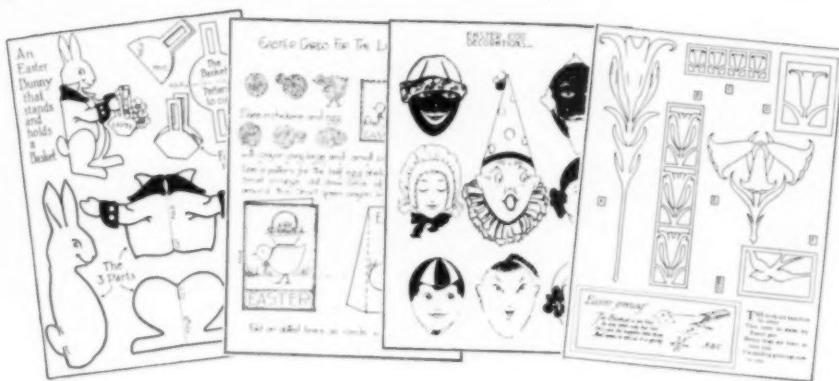


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Why wonder and worry about what to do before Easter when you may choose from these Good Ideas for Easter?

If you want to make Easter cards there are nine sheets showing you how to use chicks, bunnies, ducks and flowers. Directions are given and diagrams are drawn so that you may teach just how to fold and cut the paper to make cards which are different—very simple too.

If you want to have the class work at cut-paper work, two of these cards will supply you with new Easter patterns to cut out and paste up. You'll be proud to have them take this work home.

If you want to make borders on the blackboard or to have the class draw them, you can easily teach them how to reproduce the Easter borders shown on another one of these cards.

In addition, Pedro J. Lemos has written a four-page folder of instructions to help you use these ideas in your spring work. Sixteen cards (7" x 10") and 4-page folder of instructions.

Price, 50 cents



Flowers and Springtime

With pencil or crayon, gardens which bloom in a day may be planted on paper right in your classroom. A few snips here and there with scissors—and a piece of paper blossoms forth as a rare flower, a flower booklet, a "May Basket" or even a spring poster. All these and many more new and helpful ideas are given on these 16 cards (7" x 10"). A 6-page folder of instructions is enclosed with these cards.

Price, 50 cents

\$1.00 brings both of the above packets

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Childish fingers Never Tire Working In O-MODELO

THE remarkable, permanent plasticity of "O-model-O", the superior modeling clay, is enough in itself to recommend it to art instructors. It can be worked and reworked, left in thin sheets for a week and still its unfailing pliability remains.

But there are additional advantages that make the superiority of "O-model-O" still more positive. The materials used are greaseless and are abso-

lutely non-poisonous. The colors are varied and retain their original hues indefinitely. Subjects modeled in color are much more life-like to children than the usual putty-gray.

There are many new and inviting uses for "O-model-O" in your class-room. Would you care to know of them?

We will be glad to cooperate with you. Write for folder and "New Art Ideas for Winter, Series B".

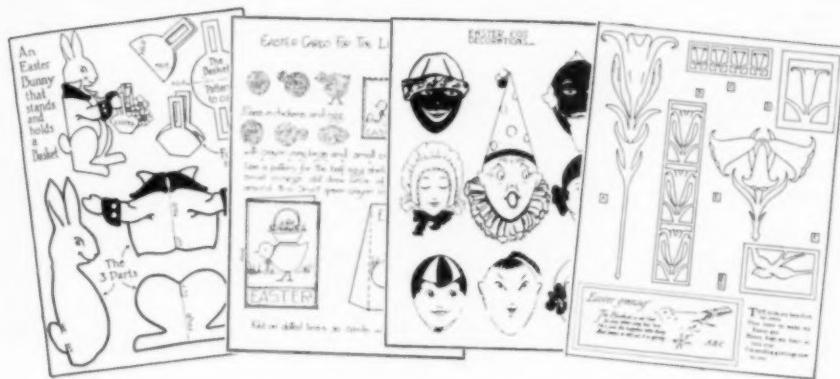


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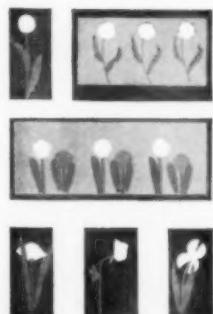
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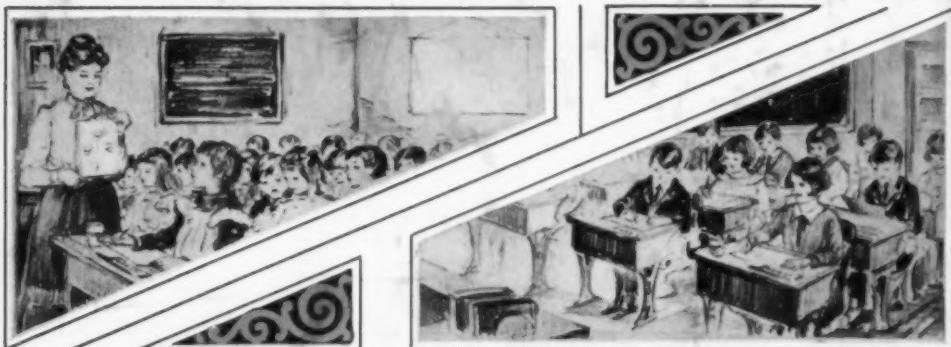
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'OLD FAITHFUL' PRESTIGE



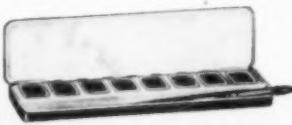
*Methods Come and Methods Go~But
"PRANG" Water Colors Go On Forever*

FOR over a half a century "Prang" School Water Colors have been "first aid" for art instructors in their arduous task of maintaining a high standard of work, sustaining class interest, and putting *variety* into the art course.

Throughout these sixty years "Prang" Quality has advanced with the Methods of the day and results today bear us out that our "Micro-fine" process of pigment grinding produces the

finest and smoothest water colors commercially practical to produce.

During these many years of working with America's interesting and practical schools, we have developed a host of uses for "Prang" School Water Colors in the classroom. These ideas for class projects are yours for the asking. Address us or The American Art Aid, Box 1322, Stanford University, California.



Regarding "Prang" Water Colors and Crayons, make sure that the name "Prang" appears on the box - otherwise it is not "Prang".
"Prang" Water Colors and "Prang" Crayons are manufactured and owned by The American Crayon Company. It alone is the original source of supply. The Prang Company is no longer one of its distributors.

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from Pedro J. Lemos . . .

to subscribers of The School Arts Magazine

I am making this art journey to Europe *for YOU*

ART EDUCATION in America years ago considered drawing and painting as the beginning and end of art, and school art, therefore, kept art isolated from all other general school subjects. This had a tendency to produce a generation of artists who kept their art aloof from all other avenues of life's industries, and American industries suffered because of this fault. At the same time, art in America languished because art in all its phases to live must articulate and pulsate as part of a nation's activities.

Today, art education has become a live correlated subject combining to create greater interest and balance in all other school subjects. It participates in history, in geography, in science, and even combines with mathematics. It stimulates knowledge in civic art, in better home building, in better interiors and gardens, and a finer environment in every way. It is a character builder.

Art education today teaches boys and girls to use their hands; it teaches the nobility of work, the power to be gained through good craftsmanship. Rather than teaching the creed that the man who achieves is the one who dictates and profits through the skill of others, art education truly taught proves that the real joy of art achievement comes only through the man or woman personally producing beauty with his own hands. This is the greatest means of developing art appreciation. All other methods of art study is receiving art by proxy and cannot be more than 50% efficient.

During recent years, teachers and educators have trended toward Europe to visit and study the sources of their respective subjects. Thousands of art teachers have visited the land of the old masters and journeyed through the galleries and museums of Europe.

These Pilgrimages have largely been made through itineraries organized by travel organizations who think of art in the old terms, in terms of paintings and sculpture. Today the art teacher needs to find inspirational sources for the correlation of art in everyday life, for ideas in home building, in pageantry, in industrial design, in producing finer streets, better toys, artistic stage craft, individual doorways, a finer sense of all the art principles that go toward producing more beauty and unity in life. I hope to see some day an art journey for teachers of art that will include the seeing and finding and appreciating of many of these principles in the unconscious fireside crafts, the peasant art, and rural homes and communities of Europe. I know that there are many such sources to be found. They may be off the beaten path, but I hope to find and describe and thereby create new points of interest for the art teacher who believes in progress and art ideas that are greater than only what may be found in the galleries and museums of Europe.

My journey will be entirely a School Arts Magazine trip. Every idea and material that holds possibility toward helping the grade and advanced school art teacher will be secured and given through the School Arts pages. Through educational authorities and craftsmen of the various countries I am assured of much co-operation in my plans. I will have

the interests of our thousands of readers constantly in mind and hope that I can bring back information that will help us all to advance the gospel of art with greater enthusiasm and with better permanent results.

Pedro J. Lemos
"S"



They make posters and lettering more of a pleasure

THUS says A. K. Oakley of Charlevoix, Michigan, after trying out "Prang" Tempera Colors. And he adds: "The smoothness with which the colors may be laid and the brilliancy of the finished work is remarkable".

Mr. Oakley is a practical teacher of lettering, poster and showcard work, and his comments are therefore most significant. If you too have ever been bothered with

flaking, poor covering, lack of brilliancy, oiliness, uneven drying or cracking, change to "Prang" Tempera and forever banish these troubles.

We urge all art teachers to write us on their school letterheads, and we will gladly send sample jars free of any two colors requested.

Specify "Prang" Tempera, the better showcard colors. They are based on the Color Circle.



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*This Treasure Chest Contributed Its Share
To This Newest Portfolio*

Old World Decorative Designs



The picture above shows you some of the sources Mr. Lemos used in getting these excellent designs. An Old World Chest with peasant handicraft arrives at The School Arts Magazine Editorial office. The Old World Design Portfolio will bring to you the wonderful motifs found in this wonder-chest.

The portfolio gives new designs, many of them never shown before, of the finest periods of decoration of the Old World's history. Every design illustrated presents new opportunities for correlation with history and geography.

There are over 230 different motifs. These will prove useful in pageantry, textile decoration, carving, gesso, tooled leather, stained glass, embroidery, and block prints.

In color 1 plate of Coptic Designs 1 plate of Byzantine
 1 plate of Rhodian 1 plate of Czechoslovakian

In detailed prints the other 24 plates are:

1 Greek	1 Celtic	1 Egyptian
2 Gothic	1 Cretean	1 Assyrian
1 Roman	1 Czechoslovakian	2 Rhodian
1 Romanesque	2 Coptic	1 Byzantine
1 Renaissance	1 Medieval	1 Turkish
3 Russian	1 Norse	

28 plates with folder of instructions

Price, \$1.50

For School Departments and Art Classes, 10 portfolios for \$13.50

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TREES and VACATIONS



TREES IN SUMMER
SUGGEST REST AND REPOSE
*The OLD FAITHFUL TREE
SUGGESTS FREEDOM from the
VEXING PROBLEM ~ ~ DID I
SPECIFY the RIGHT MATERIALS
FOR MY SCHOOLS ? ~ ~*

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